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An original composition, La Cosecha for orchestra, and La Clave: a cultural indentity

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AN ORIGINAL COMPOSITION, LA COSECHA FOR ORCHESTRA,
AND
LA CLAVE: A CULTURAL IDENTITY

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the Degree of
Doctor of Philosophy

in

The School of Music

by
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August, 2005

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Bb clarinets (Cl. 2 doubles Clarinet in Eb)
Bass Clarinet
2 Bassoons
Contrabassoon
4 Horns in F
3 Trumpets in C
Bass Trombone
Tuba

Timpani

Percussion 1

(Glockenspiel, Bongos, Maracas, Tom-toms, Crotales in C, and Eb)

Percussion 2

(Xylophone, Maracas, Woodblocks, Slaptick, Timbales)

Percussion 3

(Marimba, Claves, Temple-Blocks, Slaptick, Cowbell, Crotal in B)

Percussion 4

(Vibraphone, Güiro, Bass Drum, Snare Drum, Suspended Cymbal)

Violin I
Violin II
Viola
Violoncello
Doublebass


Score in C

ABSTRACT

The dissertation is in two parts. The first part is a musical composition in one movement for orchestra, *La Cosecha* (The Harvest), based on the Maya Zodiac. The second part is a semiotic analysis of selected Puerto Rican folk music that will conclude that a rhythmic structure organizes all these musical forms in a coherent manner.

The composition has thirteen sections each representing a figure of the zodiac. Each figure has a main rhythmic pattern and a chord that it is rotated to create unity among the distinctive chords. The first half represents the dry season and the second the wet season.

The purpose of the essay is to show that the most important factor that unifies Puerto Rican folk music is rhythm. I am referring to the musical and dance forms that have become the most known genres in Puerto Rico and the Puerto Rican Diaspora¹. These forms are: *bomba*, *aguinaldo*, *seis*, *guaracha*, *danza*, and *plena*. I will define each musical form, relate it to its original social stratum, how its original social stratum changed and how each form functions in today's Puerto Rican society.

These musical forms are united by phrases containing rhythmic figures derived from the  mother cell. This creates a rhythmic structure that unifies all the pieces through a common meter. Also, groups of rhythmic figures are joined by the rotation technique, each group shares common numeric values (e.g., 3+1+2+2, 1+2+2+3, 2+2+3+1, and 2+3+1+2). Groups are expanded by permutation (3+2+1+2, and 3+2+2+1).

¹ Puerto Ricans living abroad (e.g., New York city, Orlando, Santo Domingo, Paris, etc).

When all possible permutations are exhausted, sections are formed. Each section shares the same numeric values in distinctive order.

Although some of these forms utilize both simple and compound meters (like *bomba*), only music transcriptions that utilize simple meter (2/4, 3/4) will be presented. This is important because the 3+3+2 pattern can be extended by adding two eighth notes or four eighth notes. The important aspect is that the pulse is divided by two.

The title of the monograph is *La Clave: A Cultural Identity*. This title was selected because the paper will show a cultural identification of Puerto Ricans with the rhythmic figures derived from the mother cell that appear in the rotation table. I will explore the semiotic aspects of the rhythmic figures as experienced in the melodic lines of selected works. Puerto Ricans identify themselves with this musical “language” by listening to different genres, all containing the mother cell.

LA COSECHA
(The Harvest)

p $\text{♩} = 63$

Piccolo

Flute

Flute

Oboe

Oboe

English Horn

Clarinet (Bb)

Clarinet (Bb)

Bass Clarinet (Bb)

Bassoon

Bassoon

Contra Bassoon

Horn 1 & 2 (F)

Horn 3 & 4 (F)

Trumpet 1 & 2 (C)

Trumpet 3 (C)

Trombone 1 & 2

Trombone 3 & tuba

Timpani

p *glockenspiel* 3

Percussion

Percussion

Percussion

p *vibraphone* 3 *div.* *p*

Percussion

p $\text{♩} = 63$

Violin I

Violin II

Viola

Violoncello

Double Bass

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 1-4 of the musical score. The Piccolo part plays a triplet of eighth notes (B-flat, A, G) in measures 1-4. The first Flute part plays a triplet of eighth notes (B-flat, A, G) in measure 1, then rests. The second Flute part rests in measure 1, then plays a triplet of eighth notes (B-flat, A, G) in measures 2-4. The Clarinet in B-flat part plays a triplet of eighth notes (B-flat, A, G) in measure 1, then rests. The Clarinet in C part plays a triplet of eighth notes (B-flat, A, G) in measure 1, then rests. The Bass Clarinet part rests in measure 1, then plays a triplet of eighth notes (B-flat, A, G) in measures 2-4. The Bassoon part rests in measure 1, then plays a triplet of eighth notes (B-flat, A, G) in measures 2-4. The Contrabassoon part rests in measure 1, then plays a triplet of eighth notes (B-flat, A, G) in measures 2-4. The Horns, Trumpets, Trombones, Timpani, Percussion, Viola, Violoncello, and Double Bass parts are silent. The Violins I and II parts play a triplet of eighth notes (B-flat, A, G) in measure 1, then rests.

9

Picc. Fl. Fl. Ob. Ob. E. H. Cl. Cl. B. Cl. Bsn. Bsn. Cbsn. Hrn. 1 & 2 Hrn. 3 & 4 Trp. 1 & 2 Trp. 3 Trb. 1 & 2 Trb. 3 & Tba. timp. Perc. Perc. Perc. Perc. Vln. I Vln. II Vla. Vc. Db.

Measures 1-4 of the musical score. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Violins, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations including triplets, slurs, and dynamic markings such as *p* (piano) and *pp* (pianissimo).

The image displays a page from a musical score, likely for a full orchestra and solo instruments. The score is written in 3/4 time and includes parts for various instruments and voices. The instruments listed on the left side of the page are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The page number 15 is visible in the top right corner.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

f

f

from percussion 3
slapstick

♩ = 96

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

tr

p

tr

p

gliss.

xylophone
soft mallets

mp

marimba
soft mallets

mp

div. a 4
senza sord.
senza vib.

pp sempre

pp sempre

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db.

The score is divided into four measures. The first measure shows the beginning of the piece, with various instruments entering. The second measure continues the development. The third measure features a trill (tr) and a crescendo (cresc.) marking. The fourth measure concludes the section, with a final crescendo (cresc.) marking. The percussion section includes a vibraphone and soft mallets, with a dynamic marking of *mf* (mezzo-forte).

The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The woodwinds and strings are playing melodic lines, while the brass and percussion provide harmonic support. The overall mood is one of a grand, orchestral performance.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

glockenspiel
soft mallets

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Pic.** (Piccolo): Treble clef, no staff content.
- Fl.** (Flute): Treble clef, melodic lines with slurs and ties.
- Fl.** (Flute): Treble clef, melodic lines with slurs and ties.
- Ob.** (Oboe): Treble clef, no staff content.
- Ob.** (Oboe): Treble clef, no staff content.
- E. H.** (English Horn): Treble clef, no staff content.
- Cl.** (Clarinet): Treble clef, melodic lines with slurs and ties.
- Cl.** (Clarinet): Treble clef, melodic lines with slurs and ties.
- B. Cl.** (Bass Clarinet): Treble clef, no staff content.
- Bsn.** (Bassoon): Bass clef, no staff content.
- Bsn.** (Bassoon): Bass clef, no staff content.
- Cbsn.** (Contrabassoon): Bass clef, no staff content.
- Hrn. 1 & 2** (Horn): Treble clef, no staff content.
- Hrn. 3 & 4** (Horn): Bass clef, no staff content.
- Trp. 1 & 2** (Trumpet): Treble clef, melodic lines with slurs and ties.
- Trp. 3** (Trumpet): Treble clef, melodic lines with slurs and ties.
- Trb. 1 & 2** (Trombone): Bass clef, no staff content.
- Trb. 3 & Tba.** (Trombone/Euphonium): Bass clef, no staff content.
- timp.** (Timpani): Bass clef, no staff content.
- Perc.** (Percussion): Treble clef, rhythmic patterns with slurs and ties.
- Perc.** (Percussion): Treble clef, rhythmic patterns with slurs and ties.
- Perc.** (Percussion): Treble clef, rhythmic patterns with slurs and ties.
- Perc.** (Percussion): Treble clef, rhythmic patterns with slurs and ties.
- Vln. I** (Violin): Treble clef, melodic lines with slurs and ties.
- Vln. II** (Violin): Treble clef, melodic lines with slurs and ties.
- Vla.** (Viola): Bass clef, no staff content.
- Vc.** (Violoncello): Bass clef, no staff content.
- Db.** (Double Bass): Bass clef, no staff content.

The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., *f*, *ff*, *ffz*). Performance instructions like "flutter mute" and "fz" are also present.

The image displays a page from a musical score, likely for a symphony or concert suite. The score is written for a large ensemble, including a full orchestra and solo instruments. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. II, Vla., Vc., and Db. The score is in 3/4 time and features a complex arrangement of woodwinds and percussion. The woodwinds (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) play melodic lines, often with dynamic markings like *mf* (mezzo-forte) and *dim.* (diminuendo). The percussion section (Horns, Trumpets, Trombones, Timpani, and various Percussion instruments) provides a rhythmic foundation, with some instruments playing complex patterns. The string section (Violins II, Viola, Violoncello, and Double Bass) is mostly silent in this section. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4. The page number 10 is visible in the bottom right corner.

14

$\bullet = 125$ a tempo

Picc.

Fl. *al niente*

Fl. *al niente*

Ob.

Ob.

E. H.

Cl. *al niente*

Cl. *al niente*

B. Cl.

Bsn. *f*

Bsn. *f*

Cbsn. *f*

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba. *tba.*

timp.

Perc.

Perc. *woodblocks* *f*

Perc.

Perc.

$\bullet = 125$ a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

psub.

p

mp

f

p

sfz

f

senza sord.

gliss.

2.

3.

a tempo

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db.

The score is written in 4/4 time. The key signature is one sharp (F#). The dynamics and articulation marks are as follows:

- Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db.** are marked with *f* (forte) or *sf* (sforzando).
- Hrn. 3 & 4** is marked with *p* (piano) in the third measure.
- Trp. 3** is marked with *f* (forte) in the third measure.
- Trb. 1 & 2** is marked with *f* (forte) in the second measure.
- Trb. 3 & Tba.** is marked with *f* (forte) in the second measure.
- Trp. 3** is marked with *p* (piano) in the fourth measure.
- Trb. 1 & 2** is marked with *p* (piano) in the fourth measure.
- Trb. 3 & Tba.** is marked with *p* (piano) in the fourth measure.
- Trp. 3** is marked with *p* (piano) in the fifth measure.
- Trb. 1 & 2** is marked with *p* (piano) in the fifth measure.
- Trb. 3 & Tba.** is marked with *p* (piano) in the fifth measure.
- Trp. 3** is marked with *p* (piano) in the sixth measure.
- Trb. 1 & 2** is marked with *p* (piano) in the sixth measure.
- Trb. 3 & Tba.** is marked with *p* (piano) in the sixth measure.

The score includes various musical notation elements, including notes, rests, and articulation marks. The first measure of the score is marked with *f* (forte). The second measure is marked with *sf* (sforzando). The third measure is marked with *p* (piano). The fourth measure is marked with *p* (piano). The fifth measure is marked with *p* (piano). The sixth measure is marked with *p* (piano).

The image displays a page of a musical score, likely for a symphony orchestra, showing measures 1 through 4. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in 3/4 time, and the key signature is one sharp (F#).

The instruments and their parts are as follows:

- Woodwinds:** Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns (Hrn. 1 & 2, Hrn. 3 & 4), Trumpets (Trp. 1 & 2, Trp. 3), Trombones (Trb. 1 & 2, Trb. 3 & Tba.), and Tuba (Tuba).
- Percussion:** Timpani (timp.), Percussion (Perc.), and Percussion (Perc.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *f-p* (fortissimo-piano). The first measure shows a complex rhythmic pattern in the woodwinds and brass, while the second measure features a prominent horn part. The third and fourth measures continue the orchestral texture with various instruments contributing to the overall sound.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with notes, rests, and dynamic markings. The page is divided into four measures, with the first measure starting at measure 1. The instruments listed on the left include Picc., Fl., Ob., E. H., Cl., B. Cl., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp', 'p', 'f', and 'sim.'.

The image displays a page from a musical score, likely for a symphony orchestra. The score is written in standard musical notation, featuring various instruments and their parts. The instruments listed on the left include Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is organized into measures, with notes and rests indicating the timing and pitch of the music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings (e.g., *f*, *p*, *mp*). The page is a single system of the score, showing the first four measures of a section.

Picc. *mp* *f*

Fl. *mp* *f*

Fl.

Ob.

Ob.

E. H.

Cl. *f*

Cl. *f*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2 *p* *f*

Trp. 3

Trb. 1 & 2 *f* *p* *f* *p* *f*

Trb. 3 & Tba. *f*

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Chsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in 4/4 time and includes dynamic markings such as *p*, *f*, *mp*, and *sf*. The music is arranged in a standard orchestral format, with the woodwinds and brass in the upper staves and the strings in the lower staves. The score includes various musical notations, including notes, rests, and articulation marks.

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *arco* (arco). The instruments listed on the left include Picc., Fl., Ob., E. H., Cl., B. Cl., Bsn., Cbsn., 1 & 2, 3 & 4, Trp., Tuba, timp., Perc., Vin. I, Vin. II, Vla., Vc., and Db. The score is organized into measures, with some measures containing multiple staves for different instruments. The page shows a sequence of notes and rests, indicating a specific musical passage. The dynamic markings are placed below the notes, and the *arco* marking is placed above the notes. The page is numbered 10 in the bottom right corner.

105

109

a tempo (♩ = 90)

G. P.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Clarinet in Eb

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Guiro

slowly scrape the guiro in this section

a tempo (♩ = 90)

G. P.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

mf

p

p

sul pont.
arco
unis.

p

p

Picc. *p*

Fl.

Fl. *p*

Ob. *p*

Ob.

E. H.

Cl. *p*

Cl. *mf*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc. *p*

Db. *p* sul pont.

121

100

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

mf

p

p

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

mf

p

Picc. *p*

Fl.

Fl. *p*

Ob. *p*

Ob.

E. H.

Cl. *p*

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II *p*

Vla.

Vc. *p*

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

p

mp

mf

Picc. *p*
 Fl. *p*
 Fl. *p*
 Ob. *p*
 Ob.
 E. H.
 Cl. *p*
 Cl. *mf*
 B. Cl.
 Bsn. *f*
 Bsn. *f*
 Cbsn.
 Hrn. 1 & 2
 Hrn. 3 & 4
 Trp. 1 & 2 *mute*
 Trp. 3 *f* *mute*
 Trb. 1 & 2 *f* *mute 1.*
 Trb. 3 & Tba. *f* *mute tba. 3 flutter*
 timp. *f*
 Perc. *f* *Tom-toms*
 Perc. *f* *woodblocks*
 Perc.
 Perc.
 Vln. I *f* *(phrasing)* *p* *spic.*
 Vln. II *f* *(phrasing)* *p* *spic.*
 Vla. *f* *(phrasing)* *p*
 Vc. *f* *(phrasing)* *p*
 Db. *f* *3* *p*

Picc. *p*

Fl. *p*

Fl. *p*

Ob.

Ob. *p*

E. H.

Cl. *p*

Cl. *mf*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2 *p* *mute*

Trb. 3 & Tba. *p* (phrasing)

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I *p*

Vln. II *p* *spic.*

Vla. *p*

Vc. *p*

Db. *p* *spic.*

Picc. *p*

Fl. *p*

Fl. *p*

Ob. *p*

Ob. *p*

E. H.

Cl. *p*

Cl. *mf*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I *p* spic.

Vln. II *p* spic.

Vla. *p* spic.

Vc. *p* spic.

Db. *p* spic.

Picc. *mf*

Fl. *p*

Fl. *p*

Ob. *p*

Ob. *p*

E. H.

Cl. *p*

Cl. *mf*

B. Cl.

Bsn. *f* (phrasing)

Bsn. *f*

Cbsn. *f*

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2 *f*

Trp. 3 *f*

Trb. 1 & 2 *f*

Trb. 3 & Tba. *f*

timp. *f*

Perc. *f*

Perc. *f*

Perc. *f* claves

Perc. *p* Bass Drum *f*

Vln. I *p* *spic.* *f*

Vln. II *p* *spic.*

Vla. *p* *spic.* *f*

Vc. *p* *spic.*

Db. *p* *spic.* *f*

♩ = 108

157

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 E. H.
 Cl.
 Cl.
 B. Cl.
 Bsn.
 Bsn.
 Cbsn.
 Hrn. 1 & 2
 Hrn. 3 & 4
 Trp. 1 & 2
 Trp. 3
 Trb. 1 & 2
 Trb. 3 & Tba.
 timp.
 Perc.
 Perc.
 Perc.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vcl. I
 Vcl. II
 Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vcllo

Vcllo

Db.

Measure 1: Woodwinds (Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn.) and strings (Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba.) are marked *p*. Percussion (Perc.) is marked *f*. Measure 2: Woodwinds (Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn.) and strings (Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba.) are marked *f*. Percussion (Perc.) is marked *f*. Measure 3: Woodwinds (Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn.) and strings (Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba.) are marked *f*. Percussion (Perc.) is marked *f*. Crotales (crotales) are marked *f*.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hrn.), Trumpets (Trp.), Trombones (Trb.), Timpani (timp.), Percussion (Perc.), Violins (Vln. I and II), Viola, Violoncello (Vcllo), and Double Bass (Db.).

The score is organized into measures, with dynamic markings such as *f* (forte) and *p* (piano) indicating volume. Performance instructions like "senza sord." (without mutes) and "plunge" are also present. The notation includes various musical symbols, such as notes, rests, and slurs, indicating the timing and phrasing of the music.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vcl., Db., and Db. The score is in 3/4 time and features a key signature of one sharp (F#). The music is written in a modern style with many accidentals and dynamic markings like 'p' (piano). The page shows measures 1 through 10, with the first measure of each instrument part starting with a rest. The percussion parts (Perc. 4, 5, 6, 7) have specific markings for xylophone and marimba. The string parts (Vln. I, Vln. II, Vla., Vcl., Db.) have complex melodic lines with many accidentals and dynamic markings.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Db.

This image displays a page from a musical score, likely for a symphony orchestra. The score is written in 3/4 time and features a variety of instruments and their parts. The staves are arranged in a system, with woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon) at the top, followed by brass (Horn, Trumpet, Trombone, Tuba), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and percussion (Tom-toms, Cowbell, Suspended Cymbal). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*). The page is numbered 10 in the bottom right corner.

Picc. 

Fl. 

Fl. 

Ob. 

Ob. 

E. H. 

CL. 

CL. 

B. CL. 

Bsn. 

Bsn. 

Cbsn. 

Hrn. 1 & 2 

Hrn. 3 & 4 

Trp. 1 & 2 

Trp. 3 

Trb. 1 & 2 

Trb. 3 & Tba. 

timp. 

Perc. 

Perc. 

Perc. 

Perc. 

Vln. I 

Vln. II 

V. 

V. 

Db. 

Db. 

Db. 

Db. 

Db. 

This image shows a page from a musical score, likely for a symphony. The score is written in standard musical notation, featuring various instruments and their parts. The instruments listed on the left include Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is organized into measures, with notes, rests, and dynamic markings (mp, mf, solo) indicating the performance. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Picc. Fl. Fl. Ob. Ob. E. H. Cl. Cl. B. Cl. Bsn. Bsn. Cbsn. Hrn. 1 & 2 Hrn. 3 & 4 Trp. 1 & 2 Trp. 3 Trb. 1 & 2 Trb. 3 & Tba. timp. Perc. Perc. Perc. Perc. Vln. I Vln. II Vla. Vc. Db.

Measures 185-188. Dynamics include *f*, *mp*, and *p*. Articulations include accents, slurs, and trills. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Violins, Viola, Violoncello, and Double Bass.

Picc. Fl. Fl. Ob. Ob. E. H. Cl. Cl. B. Cl. Bsn. Bsn. Cbsn. Hrn. 1 & 2 Hrn. 3 & 4 Trp. 1 & 2 Trp. 3 Trb. 1 & 2 Trb. 3 & Tba. timp. Perc. Perc. Perc. Perc. Vln. I Vln. II Vla. Vc. Db.

The musical score for page 189, measures 185-188, is as follows:

- Measure 185:** Picc. (rest), Fl. (rest), Fl. (rest), Ob. (rest), Ob. (rest), E. H. (rest), Cl. (rest), Cl. (rest), B. Cl. (rest), Bsn. (rest), Bsn. (rest), Cbsn. (rest), Hrn. 1 & 2 (rest), Hrn. 3 & 4 (rest), Trp. 1 & 2 (rest), Trp. 3 (rest), Trb. 1 & 2 (rest), Trb. 3 & Tba. (rest), timp. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Vln. I (rest), Vln. II (rest), Vla. (rest), Vc. (rest), Db. (rest).
- Measure 186:** Picc. (rest), Fl. (rest), Fl. (rest), Ob. (rest), Ob. (rest), E. H. (rest), Cl. (rest), Cl. (rest), B. Cl. (rest), Bsn. (rest), Bsn. (rest), Cbsn. (rest), Hrn. 1 & 2 (rest), Hrn. 3 & 4 (rest), Trp. 1 & 2 (rest), Trp. 3 (rest), Trb. 1 & 2 (rest), Trb. 3 & Tba. (rest), timp. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Vln. I (rest), Vln. II (rest), Vla. (rest), Vc. (rest), Db. (rest).
- Measure 187:** Picc. (rest), Fl. (rest), Fl. (rest), Ob. (rest), Ob. (rest), E. H. (rest), Cl. (rest), Cl. (rest), B. Cl. (rest), Bsn. (rest), Bsn. (rest), Cbsn. (rest), Hrn. 1 & 2 (rest), Hrn. 3 & 4 (rest), Trp. 1 & 2 (rest), Trp. 3 (rest), Trb. 1 & 2 (rest), Trb. 3 & Tba. (rest), timp. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Vln. I (rest), Vln. II (rest), Vla. (rest), Vc. (rest), Db. (rest).
- Measure 188:** Picc. (rest), Fl. (rest), Fl. (rest), Ob. (rest), Ob. (rest), E. H. (rest), Cl. (rest), Cl. (rest), B. Cl. (rest), Bsn. (rest), Bsn. (rest), Cbsn. (rest), Hrn. 1 & 2 (rest), Hrn. 3 & 4 (rest), Trp. 1 & 2 (rest), Trp. 3 (rest), Trb. 1 & 2 (rest), Trb. 3 & Tba. (rest), timp. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Perc. (rest), Vln. I (rest), Vln. II (rest), Vla. (rest), Vc. (rest), Db. (rest).

Picc. *mf*

Fl. *mp*

Fl.

Ob.

Ob.

E. H. *mf*

CL. *mf*

CL.

B. CL. *mf*

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2 *mf* 1.

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II *la metà* *mf*

Vla. *mp* 6

Vc. 3

Db.

197

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The instruments listed on the left include Picc., Fl., Ob., E. H., Cl., B. Cl., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into three measures, with the first measure starting with a *mf* dynamic and the second measure starting with a *f* dynamic. The third measure continues the *f* dynamic. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature of 3/4.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

marimba

vibraphone

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

p

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in 3/4 time and includes dynamic markings like 'p' (piano) and 'tba.' (tutti). The music is arranged in a standard symphonic format, with the woodwinds and strings playing a melodic line, and the percussion providing a rhythmic foundation. The score is written in a clear, professional style, with a focus on the melodic and harmonic development of the music.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

f

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

CL.

CL.

B. CL.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

CL.

CL.

B. CL.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *p* *pp*

Fl. *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

Ob. *p*

E. H. *p*

Cl. *p* *pp*

Cl. *p* *pp*

B. Cl.

Bsn. *p* *pp*

Bsn. *p* *pp*

Cbsn. *pp*

Hrn. 1 & 2 *p* *pp*

Hrn. 3 & 4 *p* *pp*

Trp. 1 & 2

Trp. 3

Trb. 1 & 2 *p*

Trb. 3 & Tba. *p* *pp*

timp.

Perc. *crotales* *p*

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla. *p* *pp*

Vc. *p* *pp*

Db.

221

225

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (E. H.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), Cello/Double Bass (Cbsn.), Horns (Hm.), Trumpets (Tnp.), Trombones (Trb.), Timpani (timp.), Percussion (Perc.), Violins (Vln.), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in a standard musical notation style, with notes, rests, and dynamic markings (p, f). The page includes several measures of music, with some measures containing performance instructions like "al niente" (fading out). The instruments are arranged in a standard orchestral layout, with strings at the bottom and woodwinds and brass in the upper staves.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings (p, f). The page includes several measures of music, with some measures containing performance instructions like "al niente" (fading out). The instruments are arranged in a standard orchestral layout, with strings at the bottom and woodwinds and brass in the upper staves.

$\text{♩} = 108$

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

woodblocks

maracas

temple-blocks

Snare Drum

Bass Drum secco

snare drum

$\text{♩} = 108$

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. Fl. Fl. Ob. Ob. E. H. Cl. Cl. B. Cl. Bsn. Bsn. Cbsn.

Hrn. 1 & 2 Hr. 3 & 4 Trp. 1 & 2 Trp. 3 Trb. 1 & 2 Trb. 3 & Tba.

timp.

Perc. Perc. Perc. Perc.

Vln. I Vln. II Vla. Vc. Db.

glockenspiel

claves

f

p

P sempre

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Bongos
variation is highly recommended*

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

p

p

* That includes change of timbre, extending or shortening the rhythmic figures, accelerando, heterophonic technique, and so on.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

maracas

Woodblock

temple-blocks

Snare Drum

p

p

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

tba.

f

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tom-toms

$\text{♩} = 84$

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

$\text{♩} = 84$

Vln. I

Vln. II

Vla.

Vc.

Db.

f

Timbales on the shell

ord.

cowbell

Güiro

f

pizz.

f

pizz.

f

* As with the Bongos, this includes change of timbre, extending or shortening the rhythmic figures, *accelerando*, heterophonic technique, and so on.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

mp

mp

mp

variation is highly recommended*
crescendo poco a poco

crescendo poco a poco

crescendo poco a poco

crescendo poco a poco

arco

arco

mp

* As with the others, this includes change of timbre, extending or shortening the rhythmic figures, accelerando, heterophonic technique, and so on.

Picc.

Fl. *mp*

Fl.

Ob. *mp*

Ob.

E. H.

Cl. *mp*

Cl. *mp*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc. *(mp)*

Perc. *(mp)*

Perc. *(mp)*

Vln. I

Vln. II

Vla.

Vc.

Db.

This image shows a page of a musical score, likely for a symphony. The score is written in 4/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into measures by vertical bar lines. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are present. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

This musical score page, numbered 313, features a large woodwind and brass section, strings, and percussion. The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section includes Horns (1 & 2, 3 & 4), Trumpets (1 & 2, 3), Trombones (1 & 2, 3 & 4), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Snare Drum, and various auxiliary percussion instruments like Tom-toms and Cymbals. The score is written in 2/4 time and features a variety of musical notations, including dynamics (f, p, p-f, psub.), articulation (accents, slurs), and performance instructions (gliss., div., arco). The woodwinds and brasses play complex melodic and harmonic lines, while the strings provide a steady accompaniment. The percussion section adds rhythmic texture and drive to the music.

Woodwind and Brass Section:

- Picc. (Piccolo)
- Fl. (Flute 1 & 2)
- Ob. (Oboe 1 & 2)
- E. H. (English Horn)
- Cl. (Clarinet 1 & 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon 1 & 2)
- Cbsn. (Contrabassoon)
- Hrn. 1 & 2 (Horn 1 & 2)
- Hrn. 3 & 4 (Horn 3 & 4)
- Trp. 1 & 2 (Trumpet 1 & 2)
- Trp. 3 (Trumpet 3)
- Trb. 1 & 2 (Trombone 1 & 2)
- Trb. 3 & Tba. (Trombone 3 & Tuba)

String Section:

- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

Percussion Section:

- timp. (Timpani)
- Perc. (Snare Drum)
- Perc. (Tom-toms)
- Perc. (Cymbals)

Key musical elements and dynamics:

- Flute 1 & 2:** *f* (forte) at the start, *p-f* (piano-forte) later.
- Oboe 1 & 2:** *f* (forte) at the start, *psub.* (piano-subito) and *f* (forte) later.
- Clarinet 1 & 2:** *f* (forte) at the start, *p-f* (piano-forte) and *psub.* (piano-subito) later.
- Bass Clarinet:** *gliss.* (glissando) and *f* (forte) at the start, *psub.* (piano-subito) later.
- Bassoon 1 & 2:** *psub.* (piano-subito) and *f* (forte) later.
- Contrabassoon:** *f* (forte) at the start.
- Horn 1 & 2:** *f* (forte) at the start, *p-f* (piano-forte) and *psub.* (piano-subito) later.
- Horn 3 & 4:** *f* (forte) at the start, *p-f* (piano-forte) and *psub.* (piano-subito) later.
- Trumpet 1 & 2:** *p* (piano) at the start, *f* (forte) later.
- Trumpet 3:** *p* (piano) at the start, *f* (forte) later.
- Trombone 1 & 2:** *gliss.* (glissando) and *f* (forte) at the start, *p-f* (piano-forte) and *psub.* (piano-subito) later.
- Trombone 3 & Tuba:** *psub.* (piano-subito) and *f* (forte) later.
- Timpani:** *p* (piano) and *f* (forte) dynamics.
- Snare Drum:** *f* (forte) dynamics.
- Tom-toms:** *f* (forte) dynamics.
- Cymbals:** *f* (forte) dynamics.
- Violin I:** *div.* (divisi) and *pp* (pianissimo) dynamics.
- Violin II:** *pp* (pianissimo) dynamics.
- Viola:** *pp* (pianissimo) dynamics.
- Violoncello:** *arco* (arco) and *div.* (divisi) dynamics.
- Double Bass:** *pp* (pianissimo) dynamics.

$\bullet = 63$

Picc. $\text{3} \text{ } \text{3} \text{ } \text{3}$

Fl.

Fl.

Ob. $\text{3} \text{ } \text{3} \text{ } \text{3}$ p

Ob. $\text{3} \text{ } \text{3} \text{ } \text{3}$ p

E. H.

Cl. $p \text{ } \text{3}$ 3 3

Cl. $\text{3} \text{ } \text{3} \text{ } \text{3}$

B. Cl. $p \text{ } \text{3}$ 3 3 3 3

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2 $\text{3} \text{ } \text{3} \text{ } \text{3}$

Hrn. 3 & 4 $\text{3} \text{ } \text{3} \text{ } \text{3}$

Trp. 1 & 2

Trp. 3

Trb. 1 & 2 $\text{3} \text{ } \text{3} \text{ } \text{3}$

Trb. 3 & Tba. $\text{3} \text{ } \text{3} \text{ } \text{3}$ p

timp. p

Perc.

Perc. xylophone 3 p 3 3 3

Perc. marimba $p \text{ } \text{3}$ 3 3 3

Perc. Bass Drum

$\bullet = 63$

Vln. I al niente $pizz.$ p

Vln. II al niente $pizz. div.$ p

Vla. p

Vc. al niente $p \text{ } \text{3}$ 3 3

Db. al niente $p \text{ } \text{3}$ 3 3

[illegible]

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for the following instruments:

- Picc.
- Fl.
- Fl.
- Ob.
- Ob.
- E. H.
- Cl.
- Cl.
- B. Cl.
- Bsn.
- Bsn.
- Cbsn.
- Hrn. 1 & 2
- Hrn. 3 & 4
- Trp. 1 & 2
- Trp. 3
- Trb. 1 & 2
- Trb. 3 & Tba.
- timp.
- Perc.
- Perc.
- Perc.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes various musical notations, including dynamics (mp, p), and performance instructions such as "senza sordina" and "la metà arco". The page is a single system of music, with each instrument part represented by a staff. The notation is in standard musical notation, with treble and bass clefs, and various musical symbols and markings.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bongos

Bass Drum

Snare Drum

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 358-361 of the musical score. The score is written for a large orchestra. The measures contain various musical notations, including triplets, slurs, and dynamic markings such as 'f' (forte). The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

Score for measures 373-376. The score includes parts for Picc., Fl., Ob., E. H., Cl., B. Cl., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Vln. I, Vln. II, Vla., Vc., and Db.

Measure 373: Picc. is silent. Fl. and Ob. play a melodic line starting on G4, marked *f*. E. H., Cl., B. Cl., Bsn., and Cbsn. are silent. Hrn. 1 & 2 and Hrn. 3 & 4 play a melodic line starting on G4, marked *f*. Trp. 1 & 2 and Trp. 3 play a melodic line starting on G4, marked *f*. Trb. 1 & 2 and Trb. 3 & Tba. are silent. timp. is silent. Perc. 1, 2, 3, and 4 play a rhythmic pattern. Vln. I and Vln. II are silent. Vla., Vc., and Db. are silent.

Measure 374: Picc. is silent. Fl. and Ob. continue their melodic line. E. H., Cl., B. Cl., Bsn., and Cbsn. are silent. Hrn. 1 & 2 and Hrn. 3 & 4 continue their melodic line. Trp. 1 & 2 and Trp. 3 continue their melodic line. Trb. 1 & 2 and Trb. 3 & Tba. are silent. timp. is silent. Perc. 1, 2, 3, and 4 continue their rhythmic pattern. Vln. I and Vln. II are silent. Vla., Vc., and Db. are silent.

Measure 375: Picc. is silent. Fl. and Ob. continue their melodic line. E. H., Cl., B. Cl., Bsn., and Cbsn. are silent. Hrn. 1 & 2 and Hrn. 3 & 4 continue their melodic line. Trp. 1 & 2 and Trp. 3 continue their melodic line. Trb. 1 & 2 and Trb. 3 & Tba. are silent. timp. is silent. Perc. 1, 2, 3, and 4 continue their rhythmic pattern. Vln. I and Vln. II are silent. Vla., Vc., and Db. are silent.

Measure 376: Picc. is silent. Fl. and Ob. continue their melodic line. E. H., Cl., B. Cl., Bsn., and Cbsn. are silent. Hrn. 1 & 2 and Hrn. 3 & 4 continue their melodic line. Trp. 1 & 2 and Trp. 3 continue their melodic line. Trb. 1 & 2 and Trb. 3 & Tba. are silent. timp. is silent. Perc. 1, 2, 3, and 4 continue their rhythmic pattern. Vln. I and Vln. II are silent. Vla. plays a melodic line starting on G4, marked *p* and *div.* with a triplet of eighth notes. Vc. and Db. are silent.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *mf* *f*

Fl. *mf* *f*

Fl.

Ob.

Ob.

E. H.

Cl. *mp* *f*

Cl. *mp* *f*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2 *f*

Hrn. 3 & 4 *f*

Trp. 1 & 2 *f*

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba. *f*

timp.

Perc. *f*

Perc. *f*

Perc. *f*

Perc. *f*

Vln. I

Vln. II

Vla. *f* *p sub.*

Vc. *f* *p sub.*

Db. *p*

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hm. 1 & 2

Hm. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hm. 1 & 2, Hm. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db.

The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The dynamics (crescendo, f, p) and articulation marks (accents, slurs) are clearly visible. The page is divided into measures, and the instruments are grouped into systems. The score is written in a single system, with the instruments listed on the left and the musical notation on the right.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (E. H.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), Contrabassoon (Cbsn.), Horns (Hrn.), Trumpets (Trp.), Trombones (Trb.), Timpani (timp.), Percussion (Perc.), Violins I and II (Vln. I, Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in a standard musical notation style, with notes, rests, and dynamic markings. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). Performance instructions like *la metà div. pizz.* and *pizz.* are also present.

The page is divided into four measures, with the first measure starting at measure 1. The instruments are arranged in a standard orchestral layout, with the Piccolo and Flutes at the top, followed by Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Violins, Viola, Violoncello, and Double Bass at the bottom.

Picc. *mf* *f*

Fl. *mf* *f*

Fl. *f*

Ob. *cresc.* *f*

Ob. *cresc.* *f*

E. H.

Cl. *f*

Cl.

B. Cl.

Bsn. *f*

Bsn.

Cbsn.

Hrn. 1 & 2 *a 2* *f*

Hrn. 3 & 4 *a 2* *f*

Trp. 1 & 2 *f*

Trp. 3

Trb. 1 & 2 *f*

Trb. 3 & Tba. *tba.* *f*

timp. *f*

Perc.

Perc. *f*

Perc. *mp* *f*

Perc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *mp* *f* *arco div.*

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Picc., Fl., Ob., E. H., Cl., B. Cl., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in a single system with four measures. It includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, f). There are also articulations like pizz. (pizzicato) and div. (divisi). The score is for a symphony, and the instruments are arranged in a standard orchestral layout.

Instrumentation: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Db.

Key: D major (indicated by two sharps on the F-clef line).

Time Signature: 2/4

Lyrics (Vocal Soloist):

la metà
arco
la metà
arco

$\bullet = 125$

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

$\bullet = 125$

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

p

mp

al niente

413

♩ = 125

Instrument List:

- Picc.
- Fl.
- Fl.
- Ob.
- Ob.
- E. H.
- Cl.
- Cl.
- B. Cl.
- Bsn.
- Bsn.
- Cbn.
- Hrn. 1 & 2
- Hrn. 3 & 4
- Trp. 1 & 2
- Trp. 3
- Trb. 1 & 2
- Trb. 3 & Tba.
- timp.
- Perc.
- Perc.
- Perc.
- Perc. (Suspended Cymbal)
- Vln. I
- Vln. II
- Vla.
- Vla.
- Vcl.
- Vcl.
- Db.

Measure Details:

- Measure 413:** Flutes and Clarinets play triplets of eighth notes. Piccolo has a single eighth note. Oboes and Bassoons have a triplet of eighth notes. Horns and Trumpets have a triplet of eighth notes. Percussion has a single eighth note. Violins and Viola have a triplet of eighth notes. Violoncello and Double Bass have a triplet of eighth notes.
- Measure 414:** Flutes and Clarinets play triplets of eighth notes. Piccolo has a single eighth note. Oboes and Bassoons have a triplet of eighth notes. Horns and Trumpets have a triplet of eighth notes. Percussion has a single eighth note. Violins and Viola have a triplet of eighth notes. Violoncello and Double Bass have a triplet of eighth notes.
- Measure 415:** Flutes and Clarinets play triplets of eighth notes. Piccolo has a single eighth note. Oboes and Bassoons have a triplet of eighth notes. Horns and Trumpets have a triplet of eighth notes. Percussion has a single eighth note. Violins and Viola have a triplet of eighth notes. Violoncello and Double Bass have a triplet of eighth notes.
- Measure 416:** Flutes and Clarinets play triplets of eighth notes. Piccolo has a single eighth note. Oboes and Bassoons have a triplet of eighth notes. Horns and Trumpets have a triplet of eighth notes. Percussion has a single eighth note. Violins and Viola have a triplet of eighth notes. Violoncello and Double Bass have a triplet of eighth notes.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Tbn. 1 & 2

Tbn. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vcl.

Db.

al niente

mp

f

6-4

straight mute

p

meno mp

Score for Percussion, Flutes, Oboes, Clarinets, Bassoon, Contrabass, Horns, Trumpets, Trombones, Timpani, Violins, Viola, Violoncello, and Double Bass.

Key signature: D major (F# and C#). Time signature: 4/4.

Rehearsal mark 421 is indicated at the top of the page.

Dynamic markings include *f* (forte), *mp* (mezzo-piano), *al niente*, *meno mp* (meno mezzo-piano), *senza sord.* (senza sordina), and *straight mute*.

Tempo markings include *6-4* (6/4 time signature).

The score is divided into four systems, each containing multiple staves for different instruments. The first system includes Percussion, Flutes, Oboes, Clarinets, Bassoon, Contrabass, Horns, Trumpets, Trombones, and Timpani. The second system includes Horns, Trumpets, Trombones, and Timpani. The third system includes Percussion, Violins, Viola, Violoncello, and Double Bass. The fourth system includes Violins, Viola, Violoncello, and Double Bass.

This page of the musical score contains the following parts and markings:

- Picc.**: Piccolo, measures 1-4.
- Fl.**: Flutes, measures 1-4, with *al niente* markings.
- Ob.**: Oboes, measures 1-4.
- E. H.**: English Horn, measures 1-4.
- Cl.**: Clarinets, measures 1-4, with *al niente* markings.
- B. Cl.**: Bass Clarinet, measures 1-4.
- Bsn.**: Bassoons, measures 1-4.
- Csn.**: Contrabassoon, measures 1-4.
- Hrn. 1 & 2**: Horns 1 & 2, measures 1-4, with *al niente* markings.
- Hrn. 3 & 4**: Horns 3 & 4, measures 1-4, with *al niente* markings.
- Trp. 1 & 2**: Trumpets 1 & 2, measures 1-4.
- Trp. 3**: Trumpet 3, measures 1-4, with *f* marking.
- Trb. 1 & 2**: Trombones 1 & 2, measures 1-4.
- Trb. 3 & Tba.**: Trombone 3 & Tuba, measures 1-4, with *straight mello (ba.)* and *f* markings.
- timp.**: Timpani, measures 1-4.
- Perc.**: Percussion, measures 1-4.
- Vln. I**: Violin I, measures 1-4, with *div.*, *f*, and *meno mp* markings.
- Vln. II**: Violin II, measures 1-4, with *meno mp* marking.
- Vla.**: Viola, measures 1-4, with *meno mp* marking.
- Vc.**: Cello, measures 1-4, with *meno mp* marking.
- Db.**: Double Bass, measures 1-4, with *meno mp* marking.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Tbn. 1 & 2

Tbn. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

al niente

mp

f

temple blocks

Suspended Cymbal

meno mp

This image shows a page of a musical score for a symphony, likely from a 19th-century composer given the notation and instrumentation. The score is written for a large orchestra, including woodwinds, brass, and strings. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures, with the first measure starting with a dynamic marking of *mp* (mezzo-piano). The woodwind section includes Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (E. H.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hm.), Trumpets (Trp.), Trombones (Tbn.), and Timpani (Timp.). The string section includes Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations, including notes, rests, and dynamic markings. The first measure of the first staff (Piccolo) starts with a dynamic marking of *mp*. The second measure of the first staff (Piccolo) has a dynamic marking of *mp*. The third measure of the first staff (Piccolo) has a dynamic marking of *mp*. The fourth measure of the first staff (Piccolo) has a dynamic marking of *mp*. The score is written for a large orchestra, including woodwinds, brass, and strings. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures, with the first measure starting with a dynamic marking of *mp* (mezzo-piano). The woodwind section includes Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (E. H.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hm.), Trumpets (Trp.), Trombones (Tbn.), and Timpani (Timp.). The string section includes Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations, including notes, rests, and dynamic markings. The first measure of the first staff (Piccolo) starts with a dynamic marking of *mp*. The second measure of the first staff (Piccolo) has a dynamic marking of *mp*. The third measure of the first staff (Piccolo) has a dynamic marking of *mp*. The fourth measure of the first staff (Piccolo) has a dynamic marking of *mp*.

Picc.

Fl.

Fl.

mp

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Chsn.

Hrn. 1 & 2

mp

Hrn. 3 & 4

Trp. 1 & 2

p

p

Trp. 3

Tbn. 1 & 2

p

p

al niente

Tbn. 3 & Tba.

timp.

Perc.

p

Perc.

Perc.

Perc.

p

Vln. I

Vln. II

pp

pp

Vla.

pp

Vc.

pp

pp

Db.

pp

$\text{♩} = 90$

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Chsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

$\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

Musical score for measures 443-446. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Timpani, Percussion (Glockenspiel, Vibraphone), Violins, Viola, Violoncello, and Double Bass. The tempo is marked as 360. The score shows various musical notations including notes, rests, and dynamics like *f* (forte). Measure 445 is highlighted with a box containing the number 445.

449

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

Timbales

453

♩ = 120
♩ - ♩ - ♩ = 180

The musical score for measures 453-456 is as follows:

- Measures 453-455:** Most instruments are at rest. Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon have whole rests. Horns 1 & 2 and 3 & 4 play a half note G2. Trumpets 1 & 2 and 3 play a half note G4. Trombones 1 & 2 and 3 & Tuba play a half note G2. Timpani has a half rest. Percussion includes a xylophone part (measures 453-455) and a snare drum part (measures 453-455). Violins I and II play a half note G4. Viola plays a half note G4. Violoncello plays a half note G4. Double Bass plays a half note G2.
- Measure 456:** Full orchestral entry. Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon play a half note G4. Horns 1 & 2 and 3 & 4 play a half note G2. Trumpets 1 & 2 and 3 play a half note G4. Trombones 1 & 2 and 3 & Tuba play a half note G2. Timpani has a half rest. Percussion includes a xylophone part (measures 453-455) and a snare drum part (measures 453-455). Violins I and II play a half note G4. Viola plays a half note G4. Violoncello plays a half note G4. Double Bass plays a half note G2.

457

♩ = 180

♩ = 120

♩ = 180

♩ = 180

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

tba.

f

timp.

f

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

Picc. $\text{♩} = 150$

Fl. f

Fl. f

Ob. f

Ob. f

E. H.

Cl. f

Cl. f

B. Cl.

Bsn.

Bsn.

Cbsn. f

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2 $a 2$ f

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba. f

timp.

Perc. f

Perc. f

Perc. f

Perc. f

$\text{♩} = 150$

Vln. I

Vln. II

Vla. 3

Vc. 3

Db. 3

This page of a musical score, numbered 465, contains measures 465 through 468. The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- Fl.** (Flute): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.
- Ob.** (Oboe): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.
- E. H.** (English Horn): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- Cl.** (Clarinet): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.
- B. Cl.** (Bass Clarinet): Measures 465-467 are whole rests. Measure 468 is a whole rest.
- Bsn.** (Bassoon): Measures 465-467 are whole rests. Measure 468 is a whole rest.
- Cbsn.** (Contrabassoon): Measures 465-467 have a melodic line starting on G2 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- Hrn. 1 & 2**: Measures 465-467 are whole rests. Measure 468 has a melodic line starting on G4 with a forte (*f*) dynamic.
- Hrn. 3 & 4**: Measures 465-467 are whole rests. Measure 468 has a melodic line starting on G4 with a forte (*f*) dynamic.
- Trp. 1 & 2**: Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- Trp. 3**: Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.
- Trb. 1 & 2**: Measures 465-467 are whole rests. Measure 468 has a melodic line starting on G4 with a forte (*f*) dynamic.
- Trb. 3 & Tba.**: Measures 465-467 have a melodic line starting on G2 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- timp.** (Timpani): Measures 465-467 are whole rests. Measure 468 is a whole rest.
- Perc.** (Percussion): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- Vln. I**: Measures 465-467 are whole rests. Measure 468 is a whole rest.
- Vln. II**: Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 is a whole rest.
- Vla.** (Viola): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.
- Vc.** (Violoncello): Measures 465-467 have a melodic line starting on G4 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.
- Db.** (Double Bass): Measures 465-467 have a melodic line starting on G2 with a forte (*f*) dynamic. Measure 468 has a triplet of eighth notes (A4, B4, A4) with a forte (*f*) dynamic.

$$O = 108$$

Picc.

Fl.

mp

Fl.

f

Ob.

mp

Ob.

mf

E. H.

Cl.

mf

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

woodblocks

f

Perc.

slowly scrape the guiro in this section

Guïro

mp

Vln. I

Vln. II

Vla.

f

Vc.

f

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measure 1: Picc. (quarter notes), Fl. (eighth notes, f), Cl. (quarter notes, f), Cl. (quarter notes, f).

Measure 2: Picc. (quarter notes), Fl. (quarter notes), Cl. (quarter notes, f), Cl. (quarter notes, f).

Measure 3: Picc. (quarter notes), Fl. (quarter notes), Ob. (quarter notes, f), Ob. (quarter notes, f), Cl. (quarter notes), Cl. (quarter notes, f).

Measure 4: Picc. (quarter notes), Fl. (quarter notes), Ob. (quarter notes, f), Ob. (quarter notes, f), Cl. (quarter notes), Cl. (quarter notes, f).

481

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *mp* *p*

Fl. *mp* *mf*

Ob. *mp*

E. H.

Cl. *mp*

B. Cl.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db.

489

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tom-toms

Bongos

Bass Drum

$\text{♩} = 108$

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Suspended Cymbal

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *mp*

Fl.

Fl.

Ob.

Ob.

E. H.

Cl. *p*

Cl. *p*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc. *mp* maracas

Perc.

Perc. *mp* claves

Perc. *mp* Güiro

Vln. I

Vln. II

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc. Bongos

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz. div. f

mp

pizz. div. f

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mf

slapstick

Snare Drum

f

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Timbales

f

f

mp

f

The image displays a page of a musical score, likely for a symphony, showing measures 1 through 4. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl., Fl., Ob., Ob., E. H., Cl., Cl., B. Cl., Bsn., Bsn., Cbsn., Hrn. 1 & 2, Hrn. 3 & 4, Trp. 1 & 2, Trp. 3, Trb. 1 & 2, Trb. 3 & Tba., timp., Perc., Perc., Perc., Perc., Vln. I, Vln. II, Vla., Vc., and Db.

The score is in 4/4 time. The key signature is one flat (B-flat). The music features various dynamics, including *mf* (mezzo-forte), *f* (forte), and *fha* (fortissimo). The percussion section includes a variety of instruments, such as snare drum, tom-tom, and cymbal. The string section includes violins, viola, violoncello, and double bass.

The score is divided into four measures. The first measure shows the woodwinds and strings entering. The second measure shows the woodwinds and strings continuing. The third measure shows the woodwinds and strings continuing. The fourth measure shows the woodwinds and strings continuing, with a *f* dynamic marking.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tom-toms

Bongos

temple-blocks

Bass Drum

Bass Drum

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *f*

Fl. *f*

Fl. *f*

Ob.

Ob.

E. H.

Cl. *f*

Cl. *f*

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp. *f*

Perc.

Perc.

Perc.

Perc. Suspended Cymbal

Bass Drum

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Db. *f*

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc

Perc.

Perc.

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Db.

565

♩ = 63

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

577

The image displays a page from a musical score, likely for a symphony or concert band. The score is organized into two systems of staves. The first system includes staves for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Timpani, and Percussion. The second system includes staves for Violins I and II, Viola, Violoncello, Double Bass, and additional Percussion. The music is written in 4/4 time and features complex melodic lines, harmonic textures, and dynamic markings such as 'f' (forte) and 'sf' (sforzando). The percussion section includes staves for Bongos, temple-blocks, slapstick, and Suspended Cymbal. The woodwind and brass sections show various melodic and harmonic patterns, including trills, slurs, and dynamic markings. The string section provides a harmonic foundation with sustained notes and moving lines.

Picc.

Fl.

Fl.

Ob.

Ob.

E. H.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hrn. 1 & 2

Hrn. 3 & 4

Trp. 1 & 2

Trp. 3

Trb. 1 & 2

Trb. 3 & Tba.

timp.

Perc.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

PART 2: LA CLAVE: A CULTURAL IDENTITY

CHAPTER 1. HISTORICAL ANALYSIS

1.1 Preface

During Puerto Rico's long history, each social stratum developed musical forms that represented its social, economic, and religious condition. When social conditions began to change the function of these musical forms dissipated. The rise of a Puerto Rican society united in a common aspiration toward a healthier social and economic life created a filter that fomented the acceptance of musical forms that had a meaning for all Puerto Ricans. The word filter is used as analogy to mean the selection (filtering) of forms that relate to all Puerto Ricans instead of a distinctive social stratum.

Where once each musical form pertained to a distinctive social stratum the selected ones now pertain to all. These are *bomba*, *aguinaldo*, *seis*, *danza*, and *plena*. There is a Puerto Rican *guaracha* but this will be discussed later. All of these are dance forms except the *aguinaldo*, which is seldom danced. Other forms were not selected. Some of these were *mariandá*, *candungué*, (representing black music); *cabayo*, *cadenas* (country music); and *lanceros*, and *rigodón*, (landowner music).

Salsa represents a similar case (micro-macro filter) in the sense that the previously mentioned musical forms appealed to distinctive social strata that later became the music of all Puerto Ricans. In this way, many musical forms from Caribbean region, each with its own social and historical process, make up salsa which appeals to all the Latino community.

1.2 Historical Analysis

Bomba, also the name of a drum, is a Puerto Rican dance genre spread throughout the island. There still exist many extant bomba styles, differentiated by rhythm,

choreography, and melody. There are also differences in the construction of instruments (Dufrasne González, 1994: 3), in genre, and even in the placement of the drums.

The north and south display a variety of styles, called *seises de bomba* and *sones de bomba* respectively. In the former the most performed are *sicá*, *yubá*, *holandé*; in the latter *leró*, *güembé* are the most performed, while others like *belén* are played occasionally (Dufrasne González, 1994: 13).

This musical expression utilizes two drums. The low-pitched drum, called *buleador*, performs a cyclic rhythm figure, and the high-pitched drum, called *primo*, (first) improvises upon the dancer's movements. The female and male dancers challenge the drum with body movements related to gender. "Whereas men's movements tend to accentuate the lower half of the body (legs and feet), women's movements tend to display the upper half to a greater degree (torso, shoulders, and skirt movements using the hands)" (Barton, 1995: 107). The drummer is expected to answer these movements at the same time creating a dialogue that is the essence of this musical form.

Bomba was brought to Puerto Rico by slaves during the Atlantic slave trade that forced Africans to work on the Spanish-owned sugar plantations. Because the social conditions of these Africans had changed, in the process, the meaning of their music also changed. The dancing in Africa was to pray to the gods, or to have a good hunt, win a war, or enjoy a plentiful harvest, but in Puerto Rico dancing was also used to plan escapes from captivity. A book dealing with this issue has an excellent paragraph on this subject. The author mentions the planning in Ponce (Puerto Rico's second most important city) of the slave revolt of July 1826:

The uprising was to have begun on the 10th of July, when the slaves asked their owner Overman to grant permission to celebrate a bomba dance, as it was the custom on Sundays and holidays. The dance and drum created a sense of cohesion in the slave population. Without a doubt, the dance was only a diversion to

cover up the subversive plans of the slaves [my translation] (Baralt, 1981: 65-66).

Oppression forced the slaves to use *bomba* as a cover for planning insurrection. The desire for freedom created a new set of conditions that previously did not exist.

After the abolition of slavery in 1873, the vanishing environment of the former slaves began to affect their culture, and the *bomba* began to decay. This was caused by modernization and the mixing of races. In the 1950s, the bandleader Rafael Cortijo formed a musical group, *Cortijo y su Combo*, with Ismael Rivera as the principal singer. The use of *bomba* by the band placed it in the foreground, making *bomba* accessible to a new generation. This group appealed to a broader audience instead of a single social class. They played in Puerto Rico, in the Puerto Rican community in New York City, in Venezuela, and in other countries.

This brought about the revival of the *bomba*, but this time it was a revival for many Puerto Ricans. Nowadays many people express their musical ideas through *bomba*: folk groups, Puerto Rican singers of commercial music (e.g., Ricky Martin), contemporary composers of classical music, scholars, and exercises based on many types of choreographies, etc. There is even a national day of *bomba* celebrated on the last Saturday of March (slavery was abolished on March 22, 1873) that includes *bomba* groups, traditional food, artisans' kiosks, and a *bomba* dance competition in pairs displaying the traditional wardrobe (Torres Torres, 2001).

Reasons for the revival of *bomba* include nationalism and secularization. Previous generations rejected, prohibited or ignored *bomba* because it was associated with the music of Blacks or with rebellion. With the encouragement of the local government a musical consciousness started to take place in the 1950s and many began to proudly

embrace *bomba* as a testimony of what it meant to be Puerto Rican. Secularization of *bomba* was the result of this gesture by the government.

Aguinaldo and *seis* are Puerto Rican musical genres of the *jíbaros* (country people) who live in the mountains. As with *bomba*, each genre has many versions (*aguinaldo orocoveño*, *aguinaldo cagüeño*, *aguinaldo jíbaro*, or *seis mariandá*, *seis fajardeño*, *seis mapeyé*). All forms of *aguinaldo* are improvised in *décimillas* (ten six-syllable lines) or *coplas* (four or eight six-syllable lines), the *seis* in *décimas* (ten eight-syllable lines). The person who improvised in these meters was called a *trovador* (troubadour)- an oral poet of the people.

The *aguinaldo*¹ originated in the Spanish *villancico*:

[*Villancico*]... was a term used in Spain to define the songs of the *villanos* or people from villages at different times of the year. [In Puerto Rican Nativity *aguinaldo* is used] to carry music in *parrandas* [revel] and to solicit divine protection to the community's members through Christmas promises that are offered to the three kings, Virgin Mary, or Baby Jesus [my translation] (Álvarez, 2001: 14).

James McCoy concluded that the *aguinaldo* was strongly influenced by the *bomba*:

While the African influence is not so strongly felt in the *aguinaldo* as in the *bomba* it is nevertheless significant. The driving unrelenting strong rhythmic impulse found in the extant *aguinaldo* does not originate in Spain nor Arabia, but instead in the music brought by the slaves from Africa (McCoy, 1968: 82).

The *seises* (sing. *seis*, [six]) were groups of choirboys that usually had six children for every group. They sang *chanzonetas* or *villancicos* in Spanish (castellano) at the Corpus Christi, Nativity, Three Kings' Day and other types of extra-liturgical celebrations in Spain, these sometimes also involved dancing (López-Calo, 1963: 252-257).

Both forms are tied together by religious devotion:

During a celebration, the isolated neighbors got together in front of the hut of the family host. Together they sung the greeting or *aguinaldo* and the host invited them to come in. In the hut, as in a temple, in front

¹ The word *aguinaldo* comes from the Celtic term *Iguinand* that means a gift of the New Year. (Rosa-Nieves, 1955: 98).

of the saint, as at an altar, they would dance the *seis*; never to be played or danced outside [my translation] (Quintero Rivera, 1998: 239).

The *seis* also received influences from the *bomba*, but the *aguinaldo* and *seis* are sung in the European tradition of the troubadour and neither form exhibits the call-and-response characteristics of the *bomba*. It is not easy to discern Moorish influences on these *jibaro*'s musical expressions but they are there, hidden, camouflaged, through religion (Quintero Rivera, 1998: 240-247).

Ecclesiastical authorities, realizing this, prohibited the dancing of the *seis* in the Cathedral of San Juan:

During the Corpus Christi celebrations in Puerto Rico, the custom originally from Seville, where it is still is practice by children from the chorus who are called *seises*, who upon appearing at the cathedral at the time of vespers, a group of free *mulatos* [mulattos) would begin dancing several dances without taking their hat off while the holy sacrament was exposed. In 1684 the Bishop Fray Francisco de Padilla expelled the dancers to the street and although there were complaints, dancing in the church was suppressed [my translation] (Brau, 1966: 158).

In 1691 the same bishop describes a dance with African influences in the Cathedral of San Juan:

The dance of the *seises* ended. The father proceeded until the recitation of the *Ite missa est*. . . . Then two men dressed in black they occupied the base of the altar with two guitars, substituting for the harpist. The carpet was occupied by six maidens *broncíneas* [bronzed] around fifteen years old, dressed with white gauzes, with wreaths of flowers and *panderetas*² in the right hand. . . . The mulattas commenced to dance to the music of the guitars; their movements were correct but with a voluptuous and sensual air that infiltrated the senses of the multitude... This is *moruno* [Moorish] and with something of Africa, as well, because of the drum that accompanied the guitar and flute [my translation] (Coll y Toste, 1968: 167).

Jíbaro music began to lose its function in the 1920s due to modernization and the loss of of religious fervor. The expansion of Protestant churches, the displacement of neighborhoods, the lack of interest by the government; all created a void that never could be filled. As with *bomba*, when the stratum of society that gave birth to *aguinaldo* and *seis* ceased to exist, the music also declined. In the 1950s, the government became in promoting *jíbaro* music to all Puerto Ricans. This was done through the *Instituto de*

² The *pandereta* is a round frame drum, like a tambourine but without jingles.

Cultura Puertorriqueña (ICP, Institute of Puerto Rican Culture). Its program encourages public schools to teach students these musical forms with their traditional instruments: voice- improvised *décimas*, *cuatro* (a lute-like instrument of five double-string courses that plays an improvised *obbligato* against the voice) (Quintero Rivera, 1998: 248), *bordonúa* (a large six-string guitar, although now the guitar is the one used to play the harmonic progressions), and *güiro* (scraped gourd that improvises occasionally).

The ICP also sponsors folk music concerts free of charge for public entertainment. Usually a speaker may address the audience to give information about the performers and music; thus music is improvised and the performer becomes a teacher. After the concert the audience and the performers usually meet to speak about music and the concert program.

Such events, along with the modernization program of the government, encouraged the growth of new variants of traditional *jíbaro* music. *Aguinaldo urbano* (urban *aguinaldo*) is one of those:

Many melodies of the country *aguinaldo* transfer to the urban communities but without retaining their distinctive names: *aguinaldo jíbaro* or *aguinaldo cagüeño*, etc. . . . The general characteristic of the *aguinaldo urbano* is a couplet sung by a chorus alternating with couplets that soloists sing [similar to *bomba*] [my translation] (Álvarez, 2001: 16).

Gender roles have also been altered by social changes. Women troubadours, like Lenny Jeannette, have become more common in the Puerto Rican musical environment. In a newspaper interview, she promotes her CD *Un poco de mí* (A little of myself). Her CD includes *aguinaldo* “Diálogo con mi Abuelo” (Dialogue with my Grandfather), *décima* “Himno de Soltera” (Unmarried Woman’s Hymn), and a *seis* “Sangre de Corazón” (Blood of the Heart).

She then narrates how a relative wrote her a *décima* and sung it very well. She received encouragement to continue performing *jíbaro* music and began to compete in

contests and festivals winning the 2001 championship of the *Concurso de Trovadores Bacardí* (Bacardí Troubadours' Contest), prevailing over more than twenty male experts in improvisation (Tirado, 2001).

Yezenia Cruz is another women troubadour. Raised in Connecticut until she was nine years old, she speaks about her experience in this field to a reporter:

If you are women many doors are closed in this genre. This genre is difficult, very *machista* and commercially speaking, we have not achieved our best. I have felt excluded from activities for being a woman, but by the same token I have been supported by many people [my translation] (Tirado, 2001).

As with *bomba*, the survival of these forms depended on adaptation to the social changes that Puerto Rico faced during the first decades of the 20th century. The acceptance by Puerto Ricans of all clases of the *aguinaldo* and *seis* have saved these from extinction. Today, the *aguinaldo* is most commonly sung at Christmas time. The *seis* is performed to improvise creative and spontaneous verses and to impress the audience with the troubadour's abilities. Another consequence of these social changes has been the proliferation of new musical variants and transformations in gender roles.

The *guaracha* has had a great acceptance among all the social strata of Puerto Rico since the 1830s, when it was brought by theater companies from Cuba, especially by the *bufos cubanos* (light theater) companies that also introduced other musical forms (Glasser, 1995: 22-23). With its melodies in the popular style,³ rhythmic vitality, harmonic freedom, and festive mood the *guaracha* was adopted by the Puerto Ricans and a new musical form was added to the island tradition.

Even more significant than these characteristics was the fact that the *guaracha* had a distinctive aspect among the Puerto Rican musical forms: individualism. It was originally sung by one person or a duet; it was generally accompanied by a single guitar;

³ Short symmetrical phrases of one or two measures without rhymes.

the text was in prose (usually with a verse of four lines); and it was danced by one person in the theater (López Cruz, 1967: 99). These characteristics gave the *guaracha* a boundless musical form without any attachment to a particular social stratum, thus permitting a connection between the *guaracha* and traditional forms. The influence of *guaracha* can be found in *aguinaldos* (Álvarez, 2001: 14), *seises* (Álvarez, 1992: 41), *baquiné* (wake for an infant), *rosario cantao* (sung rosary to the Holy Cross, usually performed in May), Christmas music, children's songs (López Cruz, 1968: 99-100), and the Puerto Rican *danza*.

In the *guaracha*, Puerto Rican characteristics can be found in the call-and-response structure, the use of the *seis*' instrumentation, and in the dancing of soloists or pairs of dancers in distinctive social gatherings. Thus, the *guaracha* became part of Puerto Rican folklore.

During the second half of the 19th century the *hacendados* (landowners), in the region of the port city of Ponce, had commenced to become prosperous and not depend on San Juan, the seat of Spanish culture and power. Landowners wanted to show a national identity far from Spain, hence, a musical form that represented their way of life began to emerge (Quintero Rivera, 1998: 273). The Puerto Rican *danza* was the salon music of the *hacendados*. It could be played on the piano or by bands. It was always the custom to improvise only in the latter. The form of the *danza* consisted of a *paseo* or introduction followed by a binary or ternary structure with a polyphonic texture (*seis*)⁴. It was danced in the ballrooms of the rich and powerful as well as in public dance halls. A

⁴ The *paseo*, a stately processional, gives time for each couple to arrive at the dance floor before the danceable part begins. The binary section has two distinctive themes in different, although related keys (e.g., Bb major and F major as in "El Coquí"). The ternary section has three distinctive themes, usually in the tonic, dominant, and parallel mode (e.g., Eb minor, Bb major, and Eb major).

common instrumentation consisted of one or four violins, two clarinets, two *bombardinos* (ophicleides), a double bass, a *timbalito*⁵ and a scraped *güiro* (Quintero Rivera, 1998: 289).

Musicians from different corners of Puerto Rico moved to Ponce to earn a livelihood. Most of these were blacks, *pardos* (mixed race), and *jíbaros* (country people or Creoles) who wanted to be respected as artisans and full citizens. Many of them composed and performed *danzas*. The upper class began to notice their appeal to the public and adopted it as a symbol for their new national identity while the musicians earned their respect and approval. The *danza* had elegance, (read “whitened”) grace, and originality, although it also had African influences -from the *bomba* to the *aguinaldo* to the *seis* to the *danza* (Quintero Rivera, 1998: 284-287).

After the Spanish-American War in 1898, Puerto Rico became a territory of the United States. The U.S. took over the economy as the *hacendados* began to lose power; the *danza*, which represented the interests of the *hacendados*, lost its function (Quintero Rivera, 1998: 298).

In the 1950s, the ICP, in its efforts to promote Puerto Rican music, created a competition of *danzas* for piano; a jury would select three finalists to be performed in a concert with other known *danzas*. This competition failed to revive the *danza*, but in the 1970s a new generation of musicians transformed the archaic tradition of the *danza* into the socially-oriented *canCIÓN-danza* (song-danza). Its form is song-like, without modulation, with the rhythmic figure of the Puerto Rican *danza*. The new *danza* is danced, not listened to in a concert; it has a new timbre, played by an orchestra with ballad-like instrumentation, and the text is about current issues: love, patriotism, and

⁵ Smaller timbales with a higher pitch mostly performed in solo sections.

hope. In its new form the *danza* attained great popularity.

The Puerto Rican *danza* was almost consigned to oblivion because, as with the previously mentioned forms, there was no social purpose for its existence. The *canción-danza* (song-*danza*) was the result of a new social significance that could undo generations of stagnation and find people willing to listen to a new message.

Plena is a call-and-response Puerto Rican dance originating in Ponce around the 1900s. It is played by three *panderos*, each one playing with a *pandereta* of different sizes. The two *panderetas* with the lowest timbre play a resultant cyclic rhythmic pattern while the highest in timbre improvises. The *plena* was probably played, in its original settings, during the full moon (*luna plena*), hence, its name (López Cruz, 1967: 67).

This musical form emerged, as the other musical forms did, by social changes:

The first two decades of the century, when plena was evolving from its earliest traces and disparate components into a distinct, coherent form, saw the gravitation of all sectors of the Puerto Rican working population- former slaves, peasants, and artisans- toward conditions of wage labor, primarily in large-scale agricultural production set up along capitalist lines. More and more workers, formerly inhabiting worlds separated by place and occupation, came into direct association, both at the workplace and in their neighborhoods; their life experience and social interests were converging and assumed organized articulation with the founding of unions, labor federations and political parties (Aparicio, 1998: 29).

The text of the plena is sociohistorical, an oral newspaper about current situations in everyday life. In her book, Ruth Glasser describes this characteristic:

[The *plena*] was an unsentimental form whose verses contained explicit social critiques issuing from the lower classes. In terms of its forms, social roles, and repression by authorities, the *plena* was similar to topical and satirical genres from other parts of the Caribbean, including the Cuban *son*, the Dominican *merengue*, and the *calypso* of Trinidad. Like its Caribbean cousins, the *plena* lampooned people of wealth and position, criticized government policies, and satirized powerful institutions (Glasser, 1995: 175).

Some titles of *plena* are “El Temporal” (The Storm), “Submarino Alemán” (German Submarine), and “Tanta Vanidad” (Such Vanity).

Unlike the previously discussed musical forms, the *plena* continues to be an important commentator about social issues of Puerto Rico. In the late 1920s and 1930s, the *plena* became very popular through recordings in New York and later in the rest of

the Spanish-speaking countries. It achieved what no other Puerto Rican musical form had done before, to be known throughout the hemisphere.

This form began to decay by mid 1930s due to interests beyond the control of the listeners, composers, and performers of *plena*. Because of its nature, the Puerto Rican upper class did not like the *plena* and they discredit it by saying that it was *música de negros* (music of Blacks). They supported other Caribbean forms like the Cuban *son*, and even bribed musicians not to perform *plena* (Glasser, 1995: 186-190).

Another reason was:

The very conditions of Puerto Rican colonialism made the island's music subordinate to the Latino forms promoted most heavily by U.S.-dominated music industry. As was the case in other industries, musical reception and distribution in Puerto Rico was shaped by North American government and corporate policies. In New York, cabarets theaters, and record companies were owned by non-Latino whites. . . . (Glasser, 1995: 187).

After its international fall, the *plena* continued to be functional mostly in small gatherings as in storytelling, politics, gossip, clubs, and not so small as in some protests.

In the 1990's a popular group called *Plena Libre* (Free Plena) revived this form in the international arena by playing in Europe, North America, South America, and Caribbean. The group was nominated for a Latin Grammy in 2001. In 1999, the Puerto Rico Legislature gave homage to *Plena Libre* for their contribution to the dissemination of Puerto Rican music throughout the world. As Tomás Blanco said in his literary article *Elogio de la Plena* (Eulogy to the Plena), *Plena*, born "in the soul of the people," is original, not like other forms limited to a particular class, "transplanted," such as the *danza* (Blanco, 1935).

Salsa⁶ was developed in New York by *Latinos* (mostly Puerto Ricans using Cuban

⁶ Salsa (gastronomy) means sauce which it is made up of many spices as salsa (music) is made up of many different musical forms from various Latin American and/or Caribbean countries. These forms are placed in diachronic and synchronic time (for more information see Berrios-Miranda, 2000: 54-65).

and Puerto Rican musical forms) in the late 1960s. “Salsa is not a particular rhythm or a musical form. It is rather “a way to make music” one of whose many principal characteristics is, precisely, its free combination of *diverse* rhythms and genres from the Caribbean” (Quintero Rivera, 1998: 88-89 [emphasis in the original]). Salsa can begin with an *aguinaldo* followed by a *gaita* (Venezuela) and then continue with a *son*. A composer can compose a salsa song emphasizing its roots by placing a musical form(s) from his country in the song. For example, a Dominican composer can substitute a *son* by a *merengue*. This Caribbean expression represents the unity of the numerous *Latino*-nationalities in New York City for a common cause: a search for justice and equality.

After the U.S. Congress granted U.S. citizenship to Puerto Ricans shortly before WWI, tens of thousands of Puerto Ricans migrated to New York to find work due to the lack of jobs on the island. This wave of migration constituted the Puerto Rican Diaspora (Singer, 1982: 38-60).

A significant number of Puerto Ricans felt the rejection of the U.S. establishment for being from a different background. As other *Latino* nationalities arrived in New York, they joined to stand firm against any prejudice towards them. Salsa is a cry of protest against the injustices and inequalities that they confront every day.

It is important to understand that salsa, although developed in New York, is sung in Spanish. “Spanish in salsa brings to the foreground issues of cultural authenticity, a concept that has been blacklisted by many cultural critics and scholars in favor of the transnational and multicultural aspects of culture productions” (Aparicio, 1998: 114).

Many *salseros* have to fight to be heard beyond their communities but the “industry” ignores their message preferring a “constructed meaning that is inevitably different from those of the inside community. . . . The colonizer also is highly complicit

in this process of social construction by attempting, from an outside location, to authenticate particular musical traditions, to give them validity, establishing them as true and genuine within the ideologies that can contain them” (Aparicio, 1998: 114).

In Puerto Rico, the indifference to salsa by the dominant sector has been quite common but after the 1980s *salsa romántica* (romantic salsa) has been well received. “These singers [Gilberto Santa Rosa, Luis Enrique] and their bourgeois epithets encapsulate a more recent salsa sound that is not as strident as the original New York style and whose arrangements, instrumentation and lyrics lend it a texture of soft, romantic music; thus is informally known as *salsa romántica*. While salsa musicians are becoming professionalized (read “whitened”), the musical repertoire shifts toward the individual, romantic relationship, thus diminishing the impact of its collective and political value. It is no coincidence, then, that official institutions are allowing it to be inscribed within the space of Puerto Rican official culture” (Aparicio, 1998: 73).

When a musical form becomes the voice of the oppressed, the oppressors are going to suppress it, as in the case of *bomba*. When a text that did not criticize the powerful appeared in a salsa song, it was accepted immediately by the upper class and recording studios.

Cultural changes in the emergence of a new Hispanic society in New York City created the social conditions for the development of a musical form that could express that society’s everyday life experiences. This social musical expression is the result of the contribution of each distinct community.

As was shown in the previously discussed genres, all of these forms represented new and distinctive societies. When they evolved sufficiently, transformations in their musical forms occurred. When the authorities persecuted these cultures, their musical

forms were also oppressed, ignored or criticized. These musical forms, during a period of time, lost their function (*bomba*), existed in a decorative state (*danza*) or were (or are being) marginalized (*salsa*). These genres came back to life when a society full of endeavors and hope for a better future embraced these musical forms; the signified⁷ was transformed in order that the signifier⁸ (Nattiez, 1999: 414) had a meaning to the Puerto Ricans.

More than a meter, the *clave* is an identity maker because it differentiates Caribbean music from other musics (Singer, 1982: 169). It “has remained central to the music through slavery, colonialism and migration (Singer, 1982: 14).” Musical forms have been altered; genres’ signified have been changed; new forms have been created; and social barriers have been broken but the *clave* 3+3+2 is still there, marking a cultural identity that glitters whenever it is performed.

Semiotic analysis is where these terminologies (signified and signifier) come from. Nicholas Cook defines this analytical tool as follows: “Semiotic analysis of music is intended as a branch of a general science called ‘semiology’—that is, the study of signs. (This means that semiotic analysts have closer links with fields of study outside music than do, say, Schenkerian analysts). But what does it mean to study music in terms of signs? One way, of course, would be to concentrate on what music means and the way in which musical structures embody or communicate meanings; but the whole business of musical meaning is so difficult to handle that in practice a different approach is required. This approach is rather like how linguistics analyze speech: first by deciding what the building-blocks of linguistic meaning are; and, second by investigating how these

⁷ The meaning of a musical form to a group of people (i.e. *canción-danza* is still performed today because Puerto Ricans find a meaning in this music).

⁸ A musical genre (e.g. Puerto Rican *danza*).

building-blocks are related to each other in any particular example of speech. In the same way, analyzing a piece of music semiotically means, first, chopping it up into units possessing some degree of significance within the piece; and, second, analyzing the way in which these are distributed throughout the piece, with a view to discovering the principles that govern this distribution” (Cook, 1987: 151).

I have chosen to present a semiotic analysis of Puerto Rican folkloric music because semiotics deals with signs, their meaning, and how these are communicated. Referring to his thesis about “the rhythmic law that governs Puerto Rican music” Luis Manuel Alvarez writes “This law establishes that a rhythmic order exists dominated by a rhythmic-musical syntax governed at the same time by some claves or rhythmic patterns of black-African origin... This law opens the doors to an understanding that the music of a culture functions like a language with a rhythmic, harmonic, and melodic ABC; and above all functions with syntactic laws that order the musical vocabulary of a nation [my translation] (Alvarez, 1992: 31).”

Music and language share common characteristics as well as differences. Both are organized into forms (e.g., essays, novels, sonata, concerto), and they can be segmented into discrete units. Unlike language, music has to be performed to exist and harmony is unique to music (Agawu, 1999: 141-146). While Alvarez mentions that “the music of a culture functions like a language” I believe that these rhythmic figures behave more like signs and as the music progresses a syntax (organization of the signs) is created leading to multiple meanings (semantics) that the Puerto Ricans can understand.

Then, the most important characteristic of semiotic analysis applied to this essay would be the *comparison between folkloric musical pieces from Puerto Rico to determine*

what parameters these share and to understand how these parameters are organized revealing their structure and meaning.

CHAPTER 2. SEMIOTIC ANALYSIS

2.1 Introduction to Semiotic Analysis

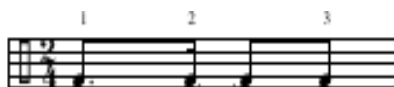
Claves are created by grouping together distinctive values of 2, 3, and 4 sixteenth notes within a one or two measure unit to form cyclic rhythmic patterns. *Claves* exist in many parts of the world. The metric pattern 2+2+3 that occurs in Bulgarian folk songs (Nettle, 1990: 90) is a *clave* because it is performed as a cyclic rhythmic pattern. It is these patterns, and not the notated meter, that serve as the music's true meter.

It is important to understand that the *claves* act as a guide, not as an enforcer. The performers do not necessarily need to accent each beat or even to play it. What the *claves* do is set their beats as the norm so that a good performance will always create a tension-relaxation environment by playing rhythmic figures derived from these. The persons familiar with this music will expect that of a performance.

The *clave* 3+3+2 appears in many musical traditions of the circum-Caribbean including Petro (Petwo), a Vodou branch from Haiti, in which the *ogan*, a struck iron idiophone, plays the 3+3+2 pattern or/and rhythmic figures derived from it (Averill and Wilcken, 1998: 883).

From this *clave*, a three-set *clave* can be formed by applying the rotation technique to an original--the first *clave* or rhythmic figure of a set in which this is derived from. Exx. 1a, 1b, and 1c show these *claves* written as one measure patterns of 2/4:

Ex. 1a



Ex. 1b



Ex. 1c



3+3+2, 3+2+3, and 2+3+3. This technique is found throughout the music of the Caribbean (Fleuran, 1993: 50) and Africa (Locke, 1979: 342-349). The rotation technique

is also found in the church modes of Europe in which the *finalis* makes each scale distinctive. The *finalis* is the equivalent to the pulse.

By adding two eighth notes or four eighth notes to the *clave* 3+3+2 new *claves* with 3/4 and 2/4 meters are created as in Exx. 2, and 3a. The latter is known as *clave* 3-2,

Ex. 2



Ex. 3a



the most widespread *clave* in the Caribbean. It is performed in some musical genres such as the *son* and salsa (additional information on the *clave* 3-2 in Washburne, 1999: 73-98).

The application of the rotation technique to these *claves* creates two five-set *claves*, each set sharing an original, that can be used as meters in other musical forms. Ex. 3d is an example of this (number 4 out of 5) in which the *clave*, known as *clave* 2-3, is derived from the *clave* 3-2 (original, see Ex. 3a). Therefore, all the musical examples presented in this essay will be notated in simple meters (i.e., 2/4, or 3/4).

Ex. 3d



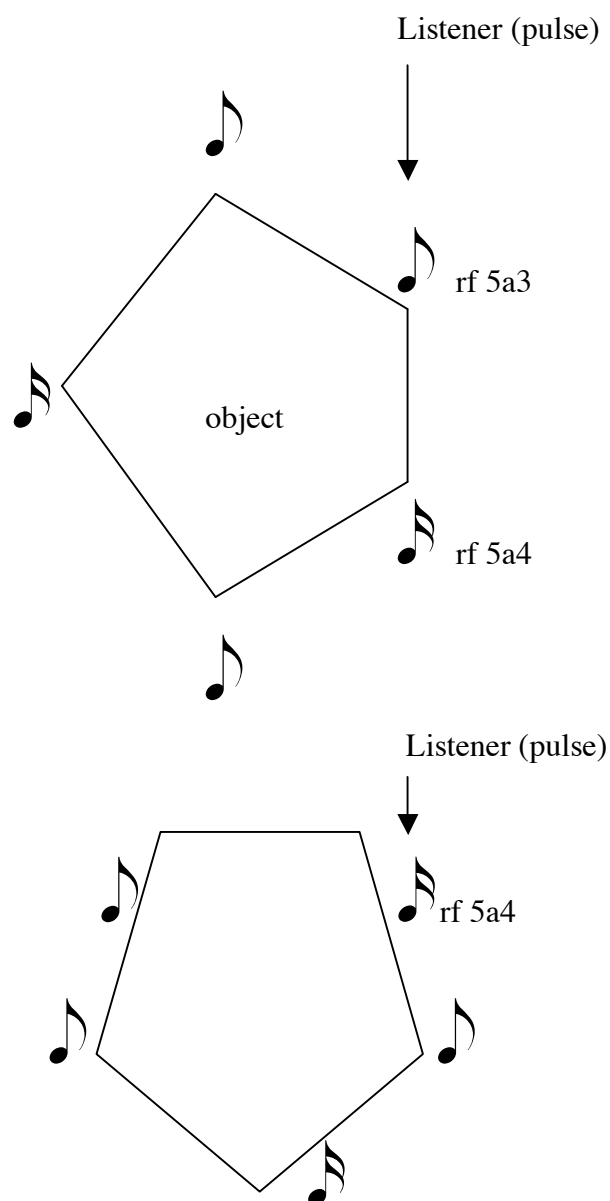
Claves are *never* performed (as meters) in Puerto Rican music. The foundation of the folkloric music of Puerto Rico is based upon the derivation of rhythmic figures from originals that at the same time, are derived from the mother cell 3+3+2. By applying the rotation technique to an original, a four, five, eight, or nine-set rhythmic figure is created. Ex. 4 shows this applied to the original 1+2+2+1+2 creating a five-set rhythmic figure (see rotation table in appendix). A rest in the first beat of a rhythmic figure, which is very common, does not change its number of beats (see Ex. 8).

Ex. 4




The concept of rotation is better understood as a shift in perception of the listener by which a performer “shifts his accentuation and as a result of this other inherent rhythms are brought into the foreground” (Kubik, 1962: 42). The listener does not move; it is the object that moves (see Ex. 5).

Ex. 5



Some rhythmic figures are performed as cyclical patterns while at the same time others are varied and/or improvised. This is what listeners perceive, and it is this method that creates the *rhythmic structure* of the pieces. The rhythmic structure adapts to three types of forms: one based on poetic structures from Spain, such as the *décima*, the call-and-response form from sub-Saharan Africa, and another composed of many sections.

Here and in the following discussion of the rhythmic figures a bold number denotes a rest with the same value (e.g., a bold number **2** would have a value of an eighth note rest).

Variants of rhythmic figures are formed through subdivision (div.), contraction (con.), and substitution (sub.). These techniques create rhythmic figures that *do not appear* in the rotation table. An analogy between the way to vary the rhythmic figures and the rhythmic modes of the late Medieval period will help to understand this technique better. “Theoretically, according to the system, a melody in mode I should consist of an indefinite number of repetitions of the  pattern, each phrase ending with a rest, which replaced the second notes of the pattern In practice, however, the rhythm of such a melody would be more flexible than such a scheme shows. Either of the notes could be broken into shorter units [subdivision], or the two notes of the pattern could be combined into one [contraction]... also a melody in mode I might be sung over a tenor which held long notes not strictly measured [substitution], or which might be organized in the pattern of mode V [polyrhythm!] . . . ” (Grout and Palisca, 1988:106).

Rhythmic figure 3+1+2+2 can be subdivided in this manner: (1+1+1)+1+2+2. The dotted eighth note has been subdivided into three sixteenth notes (see *seis mapeyé* in appendix, m. 2). There can also be more types of subdivisions, for example, an eighth


note or a sixteenth note can be subdivided into a triplet. Uncommon subdivision occur as in m. 11 from the *bomba* “Palo ‘ e bandera,” (see appendix) where the *cantaora*⁹ subdivides the third and fourth beats of (2+1)+2+2+1 into a triplet. The eighth note triplet covers the space of two eighth notes (3:2).

Another method of variation is contraction. This means that instead of being subdivided the rhythmic figures can be combined by adding any two adjacent notes, e.g., rf 9a7¹⁰ (2+1)+(2+1)+2+2+2+2+2 becomes (2+1)+(2+1)+2+4+4 as in mm. 1-2 in the *plena* “Cortaron a Elena.” Sometimes uncommon rhythmic figures are created in this way, e.g., rf 8d7 2+2+(2+1)+2+3+2+2 becomes 2+2+(2+1)+2+3+4. An important point is that contraction may indicate a *cadence*.

Substitution occurs when either half or the whole rhythmic figure is replaced by any other half or even by a complete rhythmic figure, and by diminution/augmentation. There are two reasons for doing this: to create a more dynamic thrust to the phrase and for cadences. An example of the former appears in the *danza* “El Coquí” where in m. 19 the second half of rf 5a4 1+2+1+2+2 is replaced by a replica of its first half 1+2+1+1+2+1 just before the climax arrives. Another example also appears in “El Coquí” mm. 23-24, at the end of the first section where the second half of the rf 9a7 2+1+2+1+2+2+2+2+2 is replaced for by a replica of its first half (m. 23) 2+1+2+1+2+2+1+2+1+2. This substitution makes two rf 5a3 appear in a row next to two free measures (mm. 22-25) breaking the established pattern just before the cadence (see

⁹ A term used in the southern region of Puerto Rico that means woman singer. It has the same meaning in flamenco music (Ríos Ruiz, 1998: 75).

¹⁰ Rf stands for rhythmic figure, number 9 indicates the beats it contains, letter a indicates one of many possible permutations, and number 7 indicates one of many possible rotations. See rotation table at the end of the appendix.

also mm. 38-41, at the end of the second section of the piece). An example of diminution appears in “Palo ‘ e bandera,” m. 6, where two eighth notes have been replaced by  (see Ex. 1b).

There are two types of semiotic analysis: paradigmatic and syntagmatic. The former represents a vertical list of the segmented phrases without temporal considerations (ex. 6). The latter includes the segmentation of the phrases in a temporal exposition that is read from left to right, and from top to bottom (see ex. 7). This will preserve the temporal order of the music while aligning related phrases and their derivations (A, Aexp, B). Follow the steps from 1 to 8. In addition to considering rhythm, the analysis will also consider boundary pitches, i.e., pitches that mark the limit of the melodic countour in the phrases. (ex. 8). Ex. 9 shows the *plena* “Cortaron a Elena” in standard notation.

The *phrasing and rests* of the vocal line are used to segment the rhythmic figures and the lower and upper limits of the melodic contour (frame pitches). The selection of phrases is based on the natural aspect of *breathing and text*. Phrases can begin on any beat of a rhythmic figure. The most common is the second beat.

Phrases with distinctive rhythmic figures are labeled with capital letters (A, B). These labels *do not* represent the segmentation of the pieces as a whole into sections. Ex. 6

A	A exp	B
 A cut		 B cut
		
		

Ex.7

1 A A exp B

2

3 A cut 4 acc. 3 leap + desc. 6

5 solo acc. 3 leap 6 acc. stop desc. 3 leap + con sonant leap + acc. stop

7 B cut 8 acc. stop + acc. 3 leap + desc. 6

The empty measures are not included in the temporal reading.

ex. 8

chorus

solo

varied intervals

fixed intervals

Ex. 9

chorus

Voz

Cor-ta - ron a Je - le - na, cor-ta - ron a Je - le - na,

5

V.

cor-ta - ron a Je - le - na y se la lle-va - ron pa'l hos-pi - tal.

9

V.

E - le - na e - ra muy pre - cio - sa e - ra la rei - na del a - rra - bal ya
Cuan - do vi - no la no - ti - ci - a de que es - ta - ba en el hos - pi - tal, el

13

V.

quel mal - va - do por ce - los que su ca - ri - ta vi - no a mar - car.
pue - blo lle - no de ra - bía a - quel hom - bre que - ría ma - tar.

2. D. C. al Fine

Next to each capital letter an abbreviation will denote four types of transformations: cut, exp, cont, and var. These signify the following operation, respectively: a phrase is reduced to a number of beats by cutting a segment of it; a phrase is expanded by adding a number of beats to it; the contour of a phrase moves toward a new direction, and the rhythm of a phrase is varied.

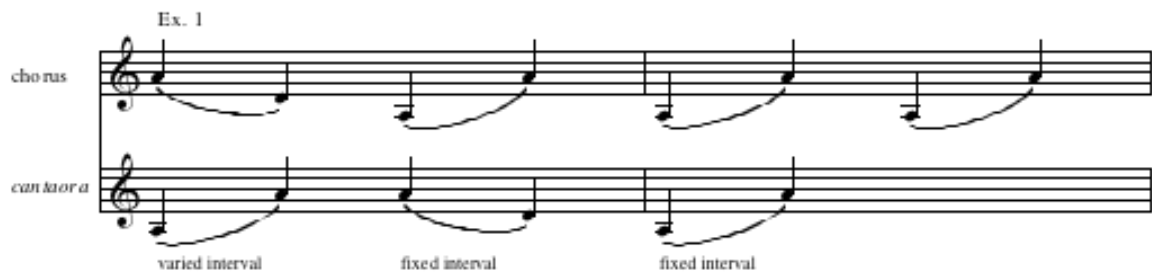
2.2 Semiotic Analysis

I. “Palo ‘ e Bandera”

“Palo ‘ e Bandera” is a *bomba* from the municipality of Guayama, in the southern part of Puerto Rico. The *cantaora* (singer) sings the story of a *cantaora* who knows that her husband, playing first drum, is having an affair with the young woman dancer of the ensemble. The singer publicly tells the dancer to be respectful and stop the affair. The *cantaora* improvises on the refrain of the chorus in a call-and-response manner (see transcript in appendix).

The melody is in sentence form in both sections with an exception in the last phrase of the chorus that is repeated with variation. The melody lacks a tonal center because it is based on the tetrachord D–F–G–A. The notes D, G, and A are used as cadences, most commonly G and D. Note D is the *finalis* of the work. The highest note is A and it appears in various places (mm. 2, 11, 26, et al). “Repeated notes and skips of a third are very common in bomba melodies--the repeated notes usually emphasize the fifth note of the scale. And skips of a third also move in arpeggio fashion.” (Vega-Drouet, 1979: 101). Melodic fifths and the melodic octaves play an important role in the piece because these create melodic boundaries that guide the direction of the contour. Melodic thirds and to a lesser extent melodic fourths are the most common within these boundaries. The chorus has the boundary intervals A^4 – D^4 in mm. 13-15, A^4 – D^4 in mm. 15-17, A^3 – A^4 in mm. 17-21, and A^3 – A^4 in mm. 21-25. The soloist performs a variation of this melody from mm. 1-13. The soloist has the boundary intervals A^3 – A^4 in mm. 25-27, A^4 – D^4 in mm. 27-29, and A^3 – A^4 in mm. 29-33. The intervalic relation of boundary notes between the chorus and the soloist is significant (unisons and fifths). The boundary notes

overall are A³–D⁴–A⁴, an octave (see Ex. 1). In all the examples, the selection of pitches that guide the contour are based on the *phrasing, harmony, and repetition*.



The chorus has these rhythmic figures: rf A: 8c1 (mm. 13-14), rf A: 9b4 (mm. 15-17), adjacent to rf B: 5a5 repeated (mm. 17-19), rf B: 8a7 (mm. 19-21), and rf B: 5a5 (mm. 21-25) adjacent to rf B: 8c7. The soloist begins the piece with a variation of the chorus' melody with a *poco rubato* at the beginning of the melody (mm. 1-12). This is very common in *bomba*. After the chorus the soloist has rf B: 5a5, rf 4a2 adjacent to rf B: 5a5 repeated (mm. 25-29); from mm 29- 33 the soloist continues with rf B: 5a5, rf B: 5b3, rf B: 5a4, and rf B: 4b1. There are subdivisions as in m. 24 where the eighth notes are subdivided into sixteenth notes and contractions as in m. 14 where the eighth notes are contracted into a dotted quarter note.

We have to understand that the grouped pitches, text, and rhythmic figures from the chorus are the bases for improvisation. The soloist will derive the melodic lines, text and rhythmic figures from the chorus. The chorus gives the musical basis to the improviser and through repetition, acts as a reminder.

The *buleador* and *cuas* have rf 5b1, and rf 9a7, respectively that are static while the *cantaora* improvises on many figures rf B: 5a5, being the most performed. Polyrhythm is an important characteristic of this work because it is made up of distinctive rhythmic figures. Also, phrases of the melodic line overlap statements of the other figures

(mm. 17-21) or have the same length as with the *cuas* (mm. 25-27). These relationships can be better explained through ratios. The *buleador* figure stands in a 2:1 ratio to the *cuas* and in an 4:1 to the *cantaora*. This shows that all of these figures are derived from the 3+3+2 pattern with phrases of various sizes, and a periodicity that stands in simple ratios. The longest phrase of each piece presented in this essay will determined its periodicity (see Arom, 1991: 619-659).

II. *Aguinaldo cagüeño*

This *aguinaldo cagüeño* (from the municipality of *Caguas*) is in D major and has a popular-religious text based on Three Kings' Day. The *trovador* improvises in *coplas* on that theme (see transcript in appendix).

The cyclic harmonic progression of the *aguinaldo cagüeño* is based on four chords: IV–I–V–I sometimes with the minor seventh added to the dominant (G–D–A⁷–D). The highest note is F#, appearing in mm. 17 and 22. Melodic thirds and sevenths play an important role in this piece because these create boundaries that guide the direction of the contour (as in *bomba*). The *trovador* has the boundary intervals B⁴–D⁵ in mm. 8-10, C#⁵–E⁴ in mm. 10-12, E⁵–C#⁵ in mm. 12-14, C#⁵–D⁴ in mm. 14-16, F#⁵–D⁵ in mm. 16-18, C#⁵–D⁴ in mm. 18-20, F#⁵–D⁵ in mm. 21-22, E⁵–C#⁵ in mm. 22-24. These create a parallel motion of thirds (B⁴–D⁵, E⁵–C#⁵, F#⁵–D⁵, and E⁵–C#⁵). The boundary notes overall are B–C#–D–E–F#, a perfect fifth (see ex. 2). The large number of thirds as boundary notes is significant. It is also significant that the small leaps emphasize the parallel motion of thirds.



The *aguinaldo* is only composed of rhythmic figures from permutation 8d with the most numerous (rf A: 8d8) appearing in mm. 10-20 and mm. 22-24. There are two more that appear once each; the first is rf A: 8d6 in mm. 8-10, and the second is rf A: 8d2 in mm. 21-22. These rhythmic figures appear almost exactly as in the rotation table but all of these have contractions and subdivisions (see mm. 10,12 and m. 19, 23, respectively).

The guitar and *güiro* have rf 4c3 and rf 5b1, respectively, while the cuatro has the following figures: 3+3+2 pattern, rf 5a4, and rf 5a5. The *trovador* improvises on the rhythmic figures from permutation 8d. The polyrhythmic characteristics of this work are evident. The phrases of the melodic line overlap the rest of the figures. The guitar figure has the same ratio as the *güiro* and *cuatro*, and stands in a 2:1 ratio to the *trovador*. Once again, the important aspect is that the unity is preserved through the rhythmic figures by deriving them from the *claves*.

III. *Seis mapeyé*

The *seis mapeyé* is in D minor and the secular text is about a peasant's esteem for a bull that has just died. The *trovador* improvises in *décimas* on that theme.

The cyclic harmonic progression of the *seis mapeyé* is based on the Andalusian cadence: i, VII, VI and V with each chord having a secondary dominant. The highest note is A and it appears in mm. 25, 29, and 37-38. The melodic seconds, and thirds, fourths, and fifths play an important role in this piece, especially the last two, because these create boundaries that guide the direction of the contour (as in *bomba* and *aguinaldo*). The *trovador* has the boundary intervals F⁴–C⁴ in mm. 17-18, G⁴–Bb³ in mm. 19-21, E⁴–A³ in mm. 21-23, G⁴–C⁴ in mm. 24-27, G⁴–C⁴ in mm. 29-31, F⁴–Bb³ in mm. 31-33, E⁴–A³ in

mm. 33-35, G^4-C^4 in mm. 37-39, E^4-Bb^3 in mm. 40-41, and E^4-A^3 in mm. 41-43. These create a compound melody of thirds ($G-F-E$ and $C-Bb-A$). The boundary notes overall are $E-F-G-A-Bb-C$, a minor sixth (see ex. 3). The large number of fifths as boundary notes is significant.



chorus are repeated. The harmony of the chorus alternates between I, IV, and V. The solo section has only I and V (mm. 13-21). These three chords, especially I and V, are ubiquitous in the major modes of Caribbean folk music. The highest note (Bb) appears in the chorus in mm. 5-6 and 9-10. The melodic thirds and to a lesser extent the melodic fourths play an important role in this piece because these create boundaries that guide the direction of the contour (as in *bomba*, *aguinaldo*, and *seis*). The chorus has the boundary intervals A⁴–F⁴ in mm. 1-3, A⁴–F⁴ in mm. 3-5, Bb⁴–F⁴ in mm. 5-7, G⁴–E⁴ in mm. 7-9, Bb⁴–F⁴ in mm. 9-11, G⁴–E⁴ in mm. 11-13; while the soloist has the boundary intervals C⁴–A⁴ in mm. 13-15, A⁴–F⁴ in mm. 15-17, C⁴–A⁴ in mm. 17-19, and A⁴–E⁴ in mm. 20-21. The use of parallel motion or compound melody becomes blurred in the boundary intervals of the chorus. The soloists has oblique motion (pedal A and F descending to E). The boundary notes overall are E–F–G–A–Bb–C, a minor sixth (see Ex. 4). The intervallic relation of boundary notes between the chorus and the soloist has augmented (unisons, seconds, thirds, sixths, and sevenths). One of the reasons is because neither the harmony nor the melodic line of the soloist includes Bb (IV). Once again the thirds are everywhere. The G# in the chorus (m. 2) is a lower neighbor note. The cadences are not easy to discern but these end on the first beat of mm. 13 and 22 (m. 22 is the same as m. 1 where the melody goes back to the beginning). The cadences also delineate the chorus and solo sections of the work.

Ex. 4

chorus

solo

varied interval fixed interval varied interval varied interval

Rf. A: 9b4, rf. A: 9c9, and rfA: 8e7 are the rhythmic figures used in the chorus and rf B: 8a5 is the one used in the solo. The figures in the chorus appear in their original form. The figure in the solo section has two contractions in mm. 15 and 19. The figures from the rotation table create a rhythmic structure that communicates cohesion to the Puerto Ricans by deriving these rhythmic figures from the *clave* 3+3+2. The folkloric music of Puerto Rico is not passive, requires the participation of the community. “African music, more rhythmic, is above all for action and the cooperative movement: is groupal. The white music, more melodic, is principally for the listener and the reflexive thought: is selective” [my translation] (Ortiz, 1965: 303).

The *güiro*, guitar and the singer have rf 4a1, rf 4a1 and rf A: 9b4, among others, respectively, showing the polyrhythmic characteristics of the work. The phrases of the melodic line overlap statements of the others. It is very common to establish phrase patterns of equal size at the beginning of a piece so that the next phrase(s) might be shortened and expanded in length, as in mm. 5-13, to create a sense of imbalance before the cadence. Sometimes the phrases and the rhythmic figures have the same length. The *güiro* and guitar figures stand in a 2:1 ratio to the singer having the same ratio of the *aguinaldo* and *seis*. Once again, the importance of the rhythmic figures in the cohesion of the music is clear.

V. “El Coquí”

“El Coquí” is a *danza* in Bb major and also the onomatopoeic name of an endemic frog (*Eleutherodactylus coqui*) that emits an almost-octave interval mating call. It is in rounded binary form with Theme A in Bb major and Theme B in the dominant of Bb major.

The danza has three chords: I, V, and ii 6-3. The supertonic chord is not common in Caribbean folkloric music. The harmony alternates between the I and V except in m. 20 where the supertonic 6-3 chord marks the climax and the highest note appears (G). The melodic thirds and fifths and to a lesser extent the melodic seconds and fourths play an important role in this piece because these create boundaries that guide the direction of the contour (as in the previous examples). The piano in Theme A (right hand) has boundary intervals A^5-F^5 in mm. 9-10, D^5-Bb^5 in mm. 11-12, G^5-Eb^5 in mm. 13-14, Eb^5-C^6 in mm. 15-16, A^5-F^5 in mm. 17-18, $F\#^5-D^6$ in mm. 19-20, C^6-F^5 in mm. 21-22, Bb^5-F^5 in mm. 22-23, A^5-Bb^5 in mm. 23-24. Theme B has F^5-Eb^5 in mm. 25-26, A^5-F^5 in mm. 27-28, D^6-A^5 in mm. 29-30, C^6-F^5 in mm. 31-32; Then, the piece returns to the second half of Theme A, G^5-F^5 in mm. 33-34, $F\#^5-D^6$ in mm. 35-36, C^6-F^5 in mm. 37-38, Bb^5-F^5 in mm. 38-39, and A^5-Bb^5 in mm. 39-40. The boundary notes overall are Bb–C–D–Eb–F–F#–G–A–Bb, an octave (see Ex. 5).



Following the introduction in m. 9 rf A: 9a7 (left hand) and rf A: 9a8, and rf B: 8d6 (right hand) are the main rhythmic figures of the piece. In Theme A rf A: 9a7 is static and rf A: 9a8 is dynamic because the former maintains its rhythmic figure while the latter is subjected to variation. For example, in m. 11 rf A: 5a4 has substituted the four eighth notes from rf A: 9a8, another example occurs in m. 19 where the first half of rf A: 5a4 has been cut and placed on the second beat. When Theme B enters its right hand,

rhythmic figure (rf B: 8d6), remains static creating a contrast with Theme A.

The rhythmic figures 9a8, and 8d6 are accompanied by rf 9a7 creating polyrhythm. Rf 9a8 and 9a7 in Theme A, and rf 8d6 and 9a7 in Theme B. An important aspect is that the phrases are of the same length but out of phase because rf 9a8 and rf 8d6 begin in the second beat (m. 9 and m. 25, respectively) while the other in the first (m. 10). It is common that the phrasing of the *danzas* coincide in both hands, so this one is an exception. The substitution of the eighth notes in rf 9a8 by rf 5a4 (mm. 11, 15, and 22) creates a sense of intensity and expectation. On the other hand, in Theme B, rhythmic figure rf 8d6 is shown in the same form at the rotation table creating the opposite effect, a sense of flow and exaltation. Also, tension at the cadences of the two themes of “El Coquí” in mm. 22-25 and mm. 38-41 is created because the phrasing of both hands is altered. The one in the right hand is shortened with repeats of the coquí call that breaks with the established phrase pattern and in the left hand the four eighth notes of rf 9a7 are substituted with a replica of its first half repeating rf 5a3. This is followed by two measures, each one containing four eighth notes, leaving out its standard alternation. Another purpose is to breathe before going to the next section.

VI. “Cortaron a Elena”

“Cortaron a Elena” is a *plena* in A minor that narrates the story of a jealous man who cuts the face of a woman called Elena. The soloist improvises on the refrain of the chorus in a call-and-response manner.

The harmony of the chorus alternates between i and V. The iv is added in the solo section (mm. 9-10), which marks the highest note (F). These chords are ubiquitous in the minor modes of the Caribbean folkloric music, especially i and V. The melodic thirds are melodically important in the *plena* because these create boundaries that guide the

direction of the contour. The chorus has the boundary intervals C^4-E^4 in mm. 1-2, D^4-F^4 in mm. 3-4, C^4-E^4 in mm. 5-6, and F^4-A^3 in mm. 6-8; while the soloist has the boundary intervals C^4-E^4 in m. 9, F^4-D^4 in mm. 10-11, A^3-C^4 in mm. 12-13, D^4-B^3 in m.14, and F^4-A^3 in mm. 14-16. These create a parallel motion of thirds in the chorus (C^4-E^4 , D^4-F^4 , C^4-E^4 , and F^4-A^3). The improvised section has less parallel motion. The boundary notes overall are A-C-D-E-F, a sixth major (see ex. 6). The intervallic relation of boundary notes between the chorus and the soloist is significant (unisons and thirds).



Rf A: 9a7 and rf A: 9b4 are used in the chorus section. The former has the eighth notes contracted to quarter notes (m. 2) and the latter has two eighth notes subdivided into sixteenth notes (m.6). The half note in m. 8 is contracted but more importantly it indicates a cadence. The soloist has rf B: 9c3, 9c8, 9a7, and 9b4. The first two are new, and the other two are from the chorus. The solo section has more subdivisions than the chorus because this gives more energy to the section (see m. 9). The chorus section has more contractions than the solo section. Once again the rhythmic figures sustain the rhythmic structure of the piece.

Panderetas 3 and 2 have the following figures, respectively: 2+2 and 4+2+2. Pandereta 1 uses as a basis for improvisation the rhythmic pattern 3+3+4+4+2 with the phrasing beginning on the last beat. The bell pattern of the drum Gahu ensemble uses the same rhythmic pattern as a *clave* (Locke, 1998: 18). The singer has rf A: 9a7, rf B: 9c8, and others figures showing that the piece is polyrhythmic as the previous ones. The

phrases of the melodic line overlap statements of the *panderetas*. The phrase structure of the chorus is in sentence form (see *bomba*, pag. 2). From mm. 1-4, phrases of equal size are established followed by short and expand phrases (mm. 5-8), as with the *guaracha*, creating a sense of imbalance before the cadence. The short and expand phrases end and begin with the note D in m. 6 (elision). The solo has a phrase pattern of short and expanded phrases creating a sense of tension before arriving at the stable chorus section. The *pandereta* 3 figure stands in a 2:1 ratio to the *pandereta* 2 and in a 4:1 to the *pandereta* 1, and the singer having the same ratios of the *bomba*.

CHAPTER 3. CONCLUSION

The thirds are the most abundant interval in the melodic lines of Puerto Rican folkloric music followed by the fifths. These appear in the foreground and background of the melodies. Its inversions are common. The melodic lines are based on rhythmic figures derived from the rotation table, all containing the mother cell 3+3+2, that segment the pieces by phrases, sections and genres. The principle of rotation is essential to ease in the memorization of the rhythmic figures and make them easier to vary (e.g., in 4a1 the two eighth notes can be converted to a quarter note), and to change a rhythmic figure for another one (e.g., from 5a3 to 5a4).

The most important purpose of the Caribbean musical system is to be *improvised*. To be more precise, the reason for the creation of this system was (and still is) to inspire a sense of dynamism to all present in the performance, indeed a state of ecstasy: a change not only of state of mind but also on the state of the body. This could also be applied to the music of the circum-Caribbean because this region shares a common history of migration, religion, agriculture, colonialism, and so forth that allows us to find similar parameters in its music. These musical forms pull together many Puerto Ricans in dance and song as a cultural group sharing their tradition.

Rhythmic figures are grouped into four-beat figures (4a, 4b, and 4c), of five-beat figures (5a, 5b), of nine-beat figures (9a, 9b, 9c, 9d) and of eight-beat figures (8a, 8b, 8c, 8d, 8e, 8f). More group figures can be created due to the endless possibilities of combinations among the figures (e.g., any 4 beat rf with any 5 beat rf, and so on). These can be varied by subdivision, contraction, substitution, and/or diminution/augmentation showing that the rhythmic figures are not static and can be transformed in many ways

during *improvisation* creating a dynamic music.

The European concept of syncopation does not apply to this music because the beats of the rhythmic figures fall on and against the pulse continuously (see musical examples). Some musicologists denied its existence in African music and Diaspora (Cuba, Puerto Rico, Haiti) (Ortiz, 1965: 289). By moving the melodic line toward a high register tension is created as in “El Coquí” (m. 20) or by the improvisation of the dancer in *bomba* where at a certain moment rapid movements in succession on and/or against the pulse can create tension. The former is the European way, the latter the African way.

The performers will have the last word in deciding if the rotation technique works or not. Caribbean music is an oral tradition. The performers learn from their parents, relatives, or friends through oral tradition (empiric). They do not know how it works consciously but they surely know how to play it. Finally, it is important to understand this system consciously so that one might carry it in new directions, for example, through teaching it to a person outside the culture, as in contemporary music or/and commercial music. This system can go beyond its folk roots and create new meanings for a community that is willing to experience a new musical language.

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APPENDIX A. MUSICAL EXAMPLES
with rhythmic figures from the rotation table

Palo ' e Bandera

Bomba (Belén)

trans. Rafael González Bothwell
Anonymous

Rf from rotation table

$\text{♩} = 74$ poco rubato

f solo int

cantaor

Pa - lo ' e ban - de ra ba - ri - lle ca - tre con - mi - go

cuar

buleador

Rf

a tempo

5

sub.

sub.

sub.

sub.

sub.

no que tu tie - ne la ca - ra lar - ga co - mo la mu - la del ten -

cuar

mp

bul.

Rf

9

cor.

sub.

sub.

div.

sub.

sub.

dal y tu tie - ne la pa - tas fla - cas co - mo pla - ye - ro de la mar.

cuar

bul.

Rf

cam. 13 * chorus con. sub. 164

Pa - lo'e ban - de - ra bu - ri - lle ca - tre con - mi - go

cuas

bul.

Rf

cam. 17 * 3a 2a 3a

no tutie - ne la ca - ra lar - ga co - mo la mu - la del ten -

cuas

bul.

Rf

cam. 21 * 3a 2a 3a div.

dal tutie - ne la pa - tas fla - cas co - mo pla - ye - ro de la mar.

cuas

bul.

Rf

cam. *25 con. ** *so list* *5a5* *4a2* *5a5* *5a5* *con.* *5a5*

A pren - de a te - ner res - pe - to no ven - gas a mal tra - tar. no se -

cuas

bul.

Rf

cam. *30 div.* *div.* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455* *456* *457* *458* *459* *460* *461* *462* *463* *464* *465* *466* *467* *468* *469* *470* *471* *472* *473* *474* *475* *476* *477* *478* *479* *480* *481* *482* *483* *484* *485* *486* *487* *488* *489* *490* *491* *492* *493* *494* *495* *496* *497* *498* *499* *500* *501* *502* *503* *504* *505* *506* *507* *508* *509* *510* *511* *512* *513* *514* *515* *516* *517* *518* *519* *520* *521* *522* *523* *524* *525* *526* *527* *528* *529* *530* *531* *532* *533* *534* *535* *536* *537* *538* *539* *540* *541* *542* *543* *544* *545* *546* *547* *548* *549* *550* *551* *552* *553* *554* *555* *556* *557* *558* *559* *560* *561* *562* *563* *564* *565* *566* *567* *568* *569* *570* *571* *572* *573* *574* *575* *576* *577* *578* *579* *580* *581* *582* *583* *584* *585* *586* *587* *588* *589* *590* *591* *592* *593* *594* *595* *596* *597* *598* *599* *600* *601* *602* *603* *604* *605* *606* *607* *608* *609* *610* *611* *612* *613* *614* *615* *616* *617* *618* *619* *620* *621* *622* *623* *624* *625* *626* *627* *628* *629* *630* *631* *632* *633* *634* *635* *636* *637* *638* *639* *640* *641* *642* *643* *644* *645* *646* *647* *648* *649* *650* *651* *652* *653* *654* *655* *656* *657* *658* *659* *660* *661* *662* *663* *664* *665* *666* *667* *668* *669* *670* *671* *672* *673* *674* *675* *676* *677* *678* *679* *680* *681* *682* *683* *684* *685* *686* *687* *688* *689* *690* *691* *692* *693* *694* *695* *696* *697* *698* *699* *700* *701* *702* *703* *704* *705* *706* *707* *708* *709* *710* *711* *712* *713* *714* *715* *716* *717* *718* *719* *720* *721* *722* *723* *724* *725* *726* *727* *728* *729* *730* *731* *732* *733* *734* *735* *736* *737* *738* *739* *740* *741* *742* *743* *744* *745* *746* *747* *748* *749* *750* *751* *752* *753* *754* *755* *756* *757* *758* *759* *760* *761* *762* *763* *764* *765* *766* *767* *768* *769* *770* *771* *772* *773* *774* *775* *776* *777* *778* *779* *780* *781* *782* *783* *784* *785* *786* *787* *788* *789* *790* *791* *792* *793* *794* *795* *796* *797* *798* *799* *800* *801* *802* *803* *804* *805* *806* *807* *808* *809* *810* *811* *812* *813* *814* *815* *816* *817* *818* *819* *820* *821* *822* *823* *824* *825* *826* *827* *828* *829* *830* *831* *832* *833* *834* *835* *836* *837* *838* *839* *840* *841* *842* *843* *844* *845* *846* *847* *848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

cantaora: Palo 'e bande ra bar ille catre conmigo no
que tú tiene la cara larga como la mula del tendal
y tú tiene la patas flacas como playero de la mar.

coro: Palo 'e bandera bar ille catre conmigo no
tú tiene la cara larga como la mula del tendal
tú tiene la patas flacas como playero de la mar.

cantaora: Aprende a tener respeto, no vengas a maltratar
no seas enredare ra como playero de la mar.

coro: Palo 'e bandera bar ille catre conmigo no
tú tiene la cara larga como la mula del tendal
tú tiene la patas flacas como playero de la mar.

cantaora: Sí, lo ajeno se deja quieto, no vengas a maltratar
no seas enredare ra como playero de la mar.

Aguinaldo Cagüeño

(La Virgen Lavaba)

Trans. Francisco López Cruz
Anonymous

RF from rotation table

Trovador

Cuatro

Guitarra

Güiro

RF

Trob.

Cuatro

Guit.

Güiro

La
Pa -

Rf

Trob.

9

8d6

8d8

Vir - gen la - va - ba, San Jo - sé ten - dí - a; La
 sa - ron los re - yes y vie - ne la Oct - ta - va; Pa -

Cuatro

Guit.

Güiro

Rf

Trob.

13

Vir - gen la - va - ba, San Jo - sé ten - dí - a; El
 sa - ron los Re - yes y vie - ne la Oct - ta - va; Dios

Cuatro

Guit.

Güiro

Rf

Trob.

17

Ni-ño llo - ra - ba, Joa - quín lo me - cí - a.
nos de sa - lud pa - ra ce - le - brar-la.

Cuatro

5a4

Guit.

Güiro

Rf

Trob.

21

El Ni - ño llo - ra - ba, Joa - quín lo me - cí - a.
Dios nos de - sa - lud pa - ra ce - le - brar-la.

Cuatro

5a4 5a5

Guit.

Güiro

8d2 8d8

Rf

Trob.

Cuatro

Guit.

Güiro

1)
La Virgen lavaba,
San José tendía;
El Niño lloraba,
Joaquín lo mecía.

2)
Pasaron los Reyes
y viene la Octava;
Dios nos de Salud
para celebrarla.

3)
Se fueron los Reyes,
bendito sea Dios;
ellos van y vuelven
y nosotros no.

4)
Me voy a ausentar
lleno de alegría;
por José y María
dejo de cantar.

Seis Mapeyé

(El Toro Barcino)

Trans. Rafael González Bothwell
Anonymous

Rf from rotation table

Voz

Cuatro

Guitarra

Güiro

Rf

V.

Cuatro

Guit.

Güiro

Rf 

V. 

Cuatro 

Guit. 

Güiro 

Rf 

V. 

Cuatro 

Guit. 

Güiro 

Rf

V.

16

sub. div. sub.

9c9

Le lo lai le lo le le lo le lo le lo

Cuatro

Guit.

Güiro

Rf

V.

20

div. sub.

9b3

le mu - rió el to - ro bar - ci no.

Cuatro

Guit.

Güiro

Rf

V. 24 ^{9b7} sub.
 ¡Ya mu - rió el to - ro bar - ci - no!

Cuatro

Guit.

Güiro

Rf

V. 28 ^{9b7} ^{4b3} ^{8b5}
 El más bra - vo del co - rral, des - pués de tan - to bra - var

Cuatro

Guit.

Güiro

Rf

V. 32 *div.* *5b3* *4c3*
 muy ce - lo so en el ca - mi - no.

Cuatro

Guit.

Güiro

Rf

V. 36 *sub.* *8e5* *sub.* *4a2*
 Des - de que hu - bo el pa - lo de e - qui - no, ben - di - to,

Cuatro

Guit.

Güiro

Rf
 V.
 Cuatro
 Guit.
 Güiro

40
 de don de yo lo a ma-ra-ba.

trovador: Le lo lai le lo le
 le lo le lo le lo le lo le
 murió el toro barcino
 ya murió el toro barcino.

El más bravo del corral
 después de tanto bravar
 muy celoso en el camino
 después que hubo el palo de equino
 bendito
 de donde yo lo amarraba.

¡Ay! Choferito

(Guaracha)

Trans. Javier de la Torre
Anonymous

Rf from rotation table

Voz

Guitarra

Güiro

chorus

9b4

4a1

f

Rf

V.

Guit.

Güiro

9c9

8e7

te por - que yo quie - ro que tú me lle - ve, ¡ay Dios! a la bah - ía de San -

Rf

V.

Guit.

Güiro

9c9

8e7

con - Fine

solo

8a5

Juan por que yo quie - ro que tú me lle - ve, ¡ay Dios! a la bah - ía de San - Juan. Un mu - Cuan - do jun

R f

V. 14 con.

cha - cho se ca - yó de la to - rre de u - na i - gle - sia; no se ji -
 po - bre se e - na - mora y un ri - co se le atra - vie - sa, sa - le el

Guit.

Güiro

R f

V. 16 con. D.C. al Fine 9b4

zo na - da en los pies por - que ca - yó de ca - be - za, ¡Ay! cho - fe - ri -
 po - bre por la puerta ras - cán - do - se la ca - be - za, ¡Ay! cho - fe - ri -

Guit.

Güiro

solo: (1)

Un muchacho se cayó
 de la torre de una iglesia;
 no se hizo nada en los pies
 porque cayó de cabeza.

(2)

Cuando un pobre se enamora
 y un rico se le atraviesa,
 sale el pobre por la puerta
 rascándose la cabeza.

coro:

¡Ay! choferito prepárate
 ¡ay! choferito prepárate
 porque yo quiero que tú
 me lleve, ¡ay Dios!,
 a la bahía e San Juan
 porque yo quiero que tú
 me lleve, ¡ay Dios!,
 a la bahía e San Juan.

(3)

Un jíbaro fue a Santurce
 y le sorprendió el tranvía;
 cuando tocaron el pito
 ni el demonio lo cogía.

(4)

El que piense en matrimonio
 con el tiempo como está
 merece la bofetá
 que se le perdió al demonio.

El Coquí

Danza Puertorriqueña
1901

José I. Quintón
1881-1925

Rf from rotation table

Piano

$\bullet = 86$

mf

Rf

Pno.

Rf

Pno.

1. 2.

p

9a 4

Rf

Pno.

10

gracioso

8va

com.

5a4

5a4

com.

9a4

3

Rf

Pno.

14

simili

8va

5a4

5a4

9a4

3

Rf

Pno.

18

CRES.

8va

5a4

5a4

5a4

Rf

Pno.

22

5a4

8va

8va

1. 8va

Rf

Pno.

25

9a4

8va

2. 8va

8d6

3

*p*sub.

Rf

Pno.

35

8va

8va

espressivo

Rf

Pno.

Rf

Pno.

p gracioso

CRESC.

Rf

Pno.

Cortaron a Elena

(Plena)

Trans. Rafael González Bothwell
Anonymous

Rf from rotation table

Voz

chorus 9a7 con.

Cor-ta - ron a E - le - na, cor-ta - ron a E - le - na,

Pandereta 1.

Pandereta 2.

Pandereta 3.

Rf

V.

9a7* div. 9b4 Fine con. *

cor-ta - ron a E - le - na y se la lle-va - ron pa'l hos-pi - tal.

Pan. 1.

Pan. 2.

Pan. 3.

Rf

V.

9a7* div. 9c8 con.*

E - le - na - e - ra muy pre - cio - sa - e - ra la rei - na del a - rra - bal y a -
 Cuan - do vi - no la no - ti - ci a de que es ta - ba en el hos - pi - tal, el

Pan. 1.

Pan. 2.

Pan. 3.

Rf

V.

9c3* 9b4 con. 5. D. C. al Fine

13
 quel mal - va - do por ce - los que su - ca - ri - ta vi - no a mar - car.
 pue - blo lle - no de ra - bía a a - que l hom - bre que - ría ma - tar.

Pan. 1.

Pan. 2.

Pan. 3.

coro:
Cortaron a Elena,
cortaron a Elena,
cortaron a Elena y
se la llevaron pa'l hospital.

solo: (1)
Eso daba pena
daba ganas de llorar,
cortaron a Elena
y se la llevaron al hospital.

(2)
Su madrecita lloraba
y por qué no iba a llorar,
si le cortaron a Elena
y se la llevaron al hospital.

(3)
Elena era muy preciosa
era la reina del arrabal
y aquel malvado por celos
que su carita vino a marcar.

(4)
Cuando vino la noticia
de que estaba en el hospital,
el pueblo lleno de rabia
a aquel hombre quería matar.

(5)
Su padre también lloraba
y como no iba a llorar,
si era Elena su hija
la que estaba en el hospital, bendito.

APPENDIX B. SEMIOTIC GRAPHICS

bomba (belén)

A var
 A
 B var
 B
 B cut
 B cut cont
 B exp var
 B exp

A var
 poco rubato
 solisti
 asc. 5 leap + desc. 5 leap
 B var
 a tempo
 asc. 3 leap + desc. 5 + desc. 3 leap + asc. 4 leap
 B exp var
 asc. 4 leap + asc. 5 leap + asc. 3 leap + desc. 5 + asc. step + desc. 4 leap + desc. 3 leap + asc. 4 leap
 A
 chorm
 asc. 3 leap + desc. 5 leap
 B
 asc. 5 leap + desc. 5 + desc. 3 leap + asc. 4 leap
 B exp
 asc. 4 leap + asc. 3 leap + asc. 5 leap + desc. 5 + asc. step + desc. 4 leap + asc. 5 leap + desc. 5 leap + asc. 4 leap
 B cut
 solisti
 asc. 4 leap + asc. 3 leap + asc. 5 leap
 B cut cont
 desc. step + desc. 4 leap + asc. 4 leap
 B exp var
 asc. 4 leap + asc. 3 leap + asc. 3 leap + desc. 5 + asc. step + desc. 4 leap + asc. 3 leap + desc. 3 leap

aguinaldo (cagüeño)

A cont var
 A (A cont)
 A cdn (A cont cdn)

A cont var A A cont

suboct acc. 5 leap + consonant leap acc. 3 leap + desc. step + desc. 3 leap + desc. step + desc. 5 leap acc. 4 leap + desc. 3 + acc. 5 leap + desc. step

acc. 3 leap + desc. step + desc. 3 leap + desc. step + desc. 5 leap acc. 4 leap + desc. step + acc. 5 leap + desc. 5 leap

A cdn

acc. 3 leap + desc. step + desc. 5 leap + desc. step + desc. 4 leap

A cont cdn

acc. augm. 4 leap + acc. 5 leap + desc. step + acc. 5 leap + desc. 5 leap acc. step + desc. 3 + acc. 5 leap + desc. step

seis (mapeyé)

A cont var B A

B cont

A var

A cut

B

B cdn

A cont var B A

acc. 3 leap + desc. step + desc. 3 leap acc. 5 leap + acc. step + desc. step + desc. 4 leap 2

acc. 5 leap + LNT + desc. 3 + UNT + desc. augm. 4 leap desc. 3 leap + desc. 5 leap 2

B cont

acc. 4 leap + desc. 3 + desc. 3 leap acc. 5 leap + desc. step + acc. 3 leap + desc. step + desc. 3 leap + desc. step

B A var

acc. 5 leap + acc. step + LNT + desc. 5 + desc. 3 leap 1 acc. 5 leap + acc. step + desc. 5 + desc. 5 leap 1

A cut

desc. step + desc. 5 leap

B cdn

acc. 4 leap + desc. step + acc. step + desc. 5 leap + desc. 5 leap

¡Ay! Choferito
guaracha

musical score for a piece titled "Cortaron a Elena plena". The score is written for a single melodic line on a grand staff (treble and bass clefs). It features various musical notations including notes, rests, and dynamic markings. The score is divided into sections labeled A, B, A var, C, A var cut exp, A var, A var cut, A cdn, and A cdn. The notation includes a variety of note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings (piano, mezzo-forte, forte). The score is written in a key signature of one flat (B-flat major or D-flat minor). The tempo is marked "Allegretto". The score is divided into measures by bar lines. The score is written in a standard musical notation style.

Sections and markings:

- A**: piano (mf), acc. & desc. steps, GN, 8^{va}
- B**: acc. 8 leap, 8^{va}
- A var**: acc. 3 leap + acc. 4 leap + UNT + desc. steps + desc. 3 leap
- C**
- A var cut exp**: acc. 3 leap + desc. 4 leap + acc. 3 leap + desc. steps + desc. 3 leaps + acc. step
- A var**: acc. steps + acc. 3 leap + desc. steps + UNT + desc. 4 leap
- A var cut**: UNT + desc. step + desc. 3 leap
- A cdn**: acc. step, 8^{va}
- A cdn**: repeat, 2nd repeat, 8^{va}, UNT + desc. step + desc. step
- Other markings**: desc. step + UNT + desc. 3 leap + acc. step, desc. 3 + desc. step, desc. 3 + acc. step, acc. 3 leap + desc. 4 leap + acc. 3 leap + desc. step + desc. 3 leap + acc. step, acc. step + acc. 3 leap + desc. step + UNT + desc. 4 leap, desc. step + GN + desc. 3 leap, acc. step, acc. step, 2nd repeat, 8^{va}

Cortaron a Elena
plena

A	A exp	B
<p>A cut</p>	<p>A exp</p>	<p>B cut</p>

A	A exp	B
<p>A cut</p>	<p>A exp</p>	<p>B cut</p>

APPENDIX C. ROTATION TABLE

The chart displays 24 musical patterns, each consisting of a sequence of notes on a staff. The patterns are organized into 8 rows and 3 columns. The labels for each pattern are as follows:

- Row 1: 4a1, 4a2, 4a3, 4a4
- Row 2: 4b1, 4b2, 4b3, 4b4
- Row 3: 4c1, 4c2, 4c3, 4c4
- Row 4: 5a1, 5a2, 5a3 (palindromic), 5a4, 5a5
- Row 5: 5b1, 5b2, 5b3 (palindromic), 5b4, 5b5
- Row 6: 9a1, 9a2, 9a3, 9a4, 9a5 (palindromic)
- Row 7: 9a6, 9a7, 9a8, 9a9

Each pattern is represented by a sequence of notes on a staff, with some notes marked with numbers 1, 2, or 3. Some patterns are labeled 'palindromic'.

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9b

9b1 2 1 2 2 2 2 1 2 2 9b2 1 2 2 2 2 1 2 2 2 9b3 2 2 2 2 1 2 2 2 1 9b4 2 2 2 1 2 2 2 1 2 9b5 2 2 1 2 2 2 1 2 2 palindromic

9b6 2 1 2 2 2 1 2 2 2 2 9b7 1 2 2 2 1 2 2 2 2 9b8 2 2 2 1 2 2 2 2 1 2 9b9 2 2 1 2 2 2 2 1 2

9c

9c1 2 2 1 2 2 1 2 2 2 9c2 2 1 2 2 1 2 2 2 2 9c3 1 2 2 1 2 2 2 2 2 9c4 2 2 1 2 2 2 2 2 1 9c5 2 1 2 2 2 2 2 2 1 2 palindromic

9c6 1 2 2 2 2 2 1 2 2 9c7 2 2 2 2 2 1 2 2 1 2 9c8 2 2 2 2 1 2 2 1 2 9c9 2 2 2 1 2 2 1 2 2

9d

9d1 2 2 2 1 1 2 2 2 2 9d2 2 2 1 1 2 2 2 2 2 2 9d3 2 1 1 2 2 2 2 2 2 9d4 1 1 2 2 2 2 2 2 2 2 9d5 1 2 2 2 2 2 2 2 1 2 palindromic

9d6 2 2 2 2 2 2 2 1 1 9d7 2 2 2 2 2 2 1 1 2 9d8 2 2 2 2 2 1 1 2 2 9d9 2 2 2 2 1 1 2 2 2

8a

8a1 3 1 2 2 2 2 2 2 8a2 1 2 2 2 2 2 2 3 8a3 2 2 2 2 2 2 3 1 8a4 2 2 2 2 2 3 1 2

8a5 2 2 2 2 3 1 2 2 8a6 2 2 2 3 1 2 2 2 8a7 2 2 3 1 2 2 2 2 8a8 2 3 1 2 2 2 2 2

8b

8b1 1 2 2 3 2 2 2 2 8b2 2 2 3 2 2 2 2 1 8b3 2 3 2 2 2 2 1 2 8b4 3 2 2 2 2 1 2 2

8b5 2 2 2 2 1 2 2 3 8b6 2 2 2 1 2 2 2 3 8b7 2 2 1 2 2 3 2 2 8b8 2 1 2 2 3 2 2 2

8c

8c1 3 2 1 2 2 2 2 2 8c2 2 1 2 2 2 2 2 3 8c3 1 2 2 2 2 2 3 2 8c4 2 2 2 2 2 3 2 1

8c5 2 2 2 2 3 2 1 2 8c6 2 2 2 3 2 1 2 2 8c7 2 2 3 2 1 2 2 2 8c8 2 3 2 1 2 2 2 2

8d

8d1 2 1 2 3 2 2 2 2 1 2 3 2 2 2 2 2 2 3 2 2 2 2 2 1 3 2 2 2 2 2 1 2

8d2 1 2 3 2 2 2 2 2 2 2 3 2 2 2 2 2 1 3 2 2 2 2 2 1 2 3 2 2 2

8d3 2 3 2 2 2 2 2 2 1 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2

8d4 3 2 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2

8d5 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8d6 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8d7 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8d8 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8e

8e1 3 2 2 1 2 2 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8e2 2 2 1 2 2 2 2 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2

8e3 2 1 2 2 2 2 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2

8e4 1 2 2 2 2 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8e5 2 2 2 2 3 2 2 1 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8e6 2 2 2 3 2 2 2 1 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8e7 2 2 3 2 2 2 1 2 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8e8 2 3 2 2 2 2 1 2 2 2 2 2 2 1 2 3 2 2 2 2 2 1 2 3 2 2 2 2 2

8f

8f1 2 2 1 3 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2

8f2 2 1 3 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2

8f3 1 3 2 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2

8f4 3 2 2 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2

8f5 2 2 2 2 2 2 1 3 2 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 2 2

8f6 2 2 2 2 2 1 3 2 2 2 2 2 2 1 3 2 2 2 2 2 2 1 3 2 2 2 2 2

8f7 2 2 2 2 1 3 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 1 3 2 2 2 2 2

8f8 2 2 2 1 3 2 2 2 2 2 2 2 2 1 3 2 2 2 2 2 2 1 3 2 2 2 2 2

VITA

Rafael González Bothwell was born in San Juan, Puerto Rico, in 1966. He is a candidate for the degree of Doctor of Philosophy at Louisiana State University, where he studies music composition with Dr. Stephen David Beck. He received a Bachelor of Arts in music from the University of Puerto Rico, Río Piedras, in the Fall of 1991, and a Master of Music degree from University of South Florida in the Fall of 1995. His former teachers have included Prof. Javier de la Torre, Prof. Roberto Sierra, Dr. Paul Reller, and Dr. P. Q. Phan. In 1998 his horn in F and piano work “Encuentro” was performed in New York City by the North/South Consonance Competition. In 2005, the chorus work “Al Oído de una Muchacha” was performed in Caguas, Puerto Rico, by *Orfeón San Juan Bautista* under the sponsorship of ACPR. He is a Member of ASCAP.